MARVEL COMICS
NOV
#23 $1.99
M•A•R•V•E
VISION
INE
MORE HEROES RETURN COVERAGE!!!
SPECIAL LEGENDS ISSUE!!!
JAM-PACKED WITH MARVEL HISTORY!
THE SECRETS OF...
NEAL ADAMS
JOHN BUSCEMA
ROY THOMAS
THE ART OF...
MARIE SEVERIN
GIL KANE
AL WILLIAMSON

SAVED BY THE BELL: THE NEW CLASS
Where laughs make the grade!
HANG TIME
Courtside action and fun to the rescue!
CITY GUYS
NEW SHOW! They rule the city — and the fun!
NBA inside STUFF
In your face, behind-the-scenes, nothing but net.
SAMUEL POWERS, CODENAME SCREECH, INTRODUCES A HIGHLY ADVANCED TNBC LINEUP.
INVADES YOUR HOUSE.
SATURDAY MORNINGS.
THIS FALL ON NBC
www.NBC.com

Stan Lee Presents
Marvel Vision #23
November 1997

Timothy Tuohy
Editor

Julio Soto
Assistant Editor

Nick Dragotta
Editorial Assistant

Bryan Cairns, Barry Dutter
Matt Idelson, Jim Krueger
Benny Powell, Peter Sanderson
& Polly Watson
Writers

Chris Carroll, James DeSimone
Brent Ferguson, Jeanne Geier
Mel Sanchez & Jeff Suter
Designers

Vito Incorvaia
Inspiration

Bill Rosemann
Catalog Editor

Regina Massaro
Licensing Liaison

Susan Raso
Manufacturing Representative

Suzanne Paquin
Printer Liaison

John Stack
Still driving Miss Daisy

Bob Harras
Big Chief

Jim (Ski) Sokolowski
V.P. of Editorial Planning

Shirrel Rhoades
Publisher

I love to read. I think that I always have. I still have most of my children's books in a box in my basement. I'm reading a book right now called "Inside Star Trek: The Real Story." It's written by the two producers of the original TV series. After that I'm going to catch up on my comics.

Comics. Now that's a subject near and dear to me. Forget the fact that I'm lucky enough to work in the business of making them, I still love comics. I remember all the old comics that I read as a kid. I still have most of them. My first X-MEN was the issue that featured the first appearance of Sauron. That issue was drawn by the legendary Neal Adams. I remember my first issue of CONAN. It was the issue in which he met his future queen, Zenobia. That issue was drawn by John Buscema. I remember my first issue of the HULK with a cover by Marie Severin. And I'll never forget the covers to the MICRONAUTS that were drawn by Gil Kane.

What do all of these fabulous creators have in common other than their legendary status at the House Of Ideas? Well, they're all featured in this issue of VISION.

It was quite an accomplishment to get all of these wonderful people to donate their time for us and I'd like to thank each one of them for this.

I'm done. Tim Tuohy

A FOND FAREWELL:

Michel Lé has taken his leave of Marvel and the continental United States. Michel, one of the most amazing graphic designers I've ever met, brought his talents to VISION month after month. In June, Michel followed his wife to her new job in Hawaii. All the contributing writers, designers, Julio and myself wish them all the best in their new life.

Good Bye, Michel. I'll miss you.

Stan Lee Presents... MARVEL VISION #23 CONTENTS

COVER STORY

LIVING LEGENDS
Forget Jim Lee, Todd McFarlane, Rob Liefeld, and Joe Madureira; they were still in diapers when these pros were creating some of the most influential comics ever. We're talking history here, a VISION exclusive with Marie Severin, Roy Thomas, John Buscema, Al Williamson, Gil Kane, and Neal Adams. Check out what the hottest creators from yesteryear have to say about their past experiences, their favorite projects and what the future holds. Don't miss this!

13- Marie Severin
20- Roy Thomas
23- John Buscema
26- Al Williamson
32- Gil Kane
43- Neal Adams

FEATURE ARTICLES

8- HEROES RETURN PART 2

Continuing our coverage on this landmark occasion, this time we give you the inside info on what Kurt Busiek and Mark Waid have planned for CAP and the AVENGERS.

SPECIALS

46- JOURNEY INTO MYSTERY's "Lost Gods" saga has come to an end; now get the scoop on the all-new format from the all-new creative team of Joe Kelly, Ben Raab, and James Felder!

DEPARTMENTS

4- Letters to Marvel VISION
16- Daily Bugle
30- Time Slip: The Punisher by Frank Teran

36- Silliest Moments: Nick Fury & The Howling Commandos in Space!
38- Beast Files: Storm

48- Marvel Memories: Kurt Busiek
50- Marvel Chronicles: 1975 Part 1

COMICS GUIDE

54- Heroes
57- Spider-Man
58- X-Men
61- Media/Star Trek
62- Marvel Licensed Products
63- Ship Shape

MARVEL VISION™ Vol. 1, No. 23 November 1997. (ISSN# 1093-0817) Published by MARVEL COMICS, David Schreff, President, Shirrel Rhoades, Executive VP Publishing, Stan Lee, Publisher. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, NY 10016. PERIODICALS POSTAGE PAID AT NEW YORK, NY AND AT ADDITIONAL MAILING OFFICES. Published monthly. Copyright © 1997 Marvel Characters, Inc. All rights reserved. Price $1.99 per copy in the U.S. and $2.80 in Canada. Subscription rate for 12 issues: $35.88 U.S.; Canadian subscribers must add $10.00 for postage and GST. GST #R127032852; $30.00 Foreign. Any statements expressed or implied in MARVEL VISION are solely those of the columnists and do not represent the editorial position of the publisher or MARVEL CHARACTERS, INC. No similarity between any of the names, characters, persons, and/or institutions in this magazine with those of any living or dead person or institution is intended, and any such similarity which may exist is purely coincidental. MARVEL VISION and all Marvel character names (and the distinctive likenesses thereof) are trademarks of MARVEL CHARACTERS, INC. All non-Marvel artwork is Copyright © and trademark of the respective owners. Star Trek and its related marks are © & ™ 1997 Paramount Pictures, all rights reserved. This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. POSTMASTER: SEND ADDRESS CHANGES TO MARVEL VISION, c/o MARVEL DIRECT MARKETING INC./SUBSCRIPTION DEPT., P.O. BOX 1979, DANBURY, CT 06813-1979. TELEPHONE # (203) 743-5331. Printed in Canada.

MARVEL VISION insights

Dear INSIGHTS,

O.K. , I admit it, I'm not a full-blooded, read-only-Marvel Comics-fan. However, I am proud to say you guys hold a great place in my heart. Of which your magazine is a very cool one. But that's not the only reason I wrote, so I'll get to the point.

My favorite Marvel character is and most likely always will be, Rogue. Now I know what you're all thinking, "Nooo, not another Rogue letter. Anything but that." You might want to consider it the same kind of letter, just with bad spelling.

Rogue to me, and I know this is going to sound kind of corny, but Rogue is sort of a sister figure to me in a not really related way, but we have a lot in common. Mostly because I've been there, and I know what it's like to be and feel different since I've had to live with being different my whole life. I am fourteen and have a mild case of CP. For those of you not as brainy as the Beast, that's short for Cerebral Palsy. I am not ashamed to say that I wear leg braces. I have long since stopped feeling sorry for myself and I am trying to do the best I can. Also is it just me or am I the only person who knows why Rogue likes Joseph? The answer is simple really; he's going through much the same things she has been through, like being on the dark side, having a broken family, trying to make up for the things he did.

Last but not least and on a closing note, Gambit. As I think about it, it can only be put in poetic form:

That hate that is far apart
will break apart forever,
But a love that is far apart is
really as close as two people can
ever get.

Becky Lakey
12381 Hwy.
Lower Lake, CA 95457

Every now and then, we get a letter like yours, Becky, and it reminds us here at Marvel that what we do can touch someone in a very special way. Thank you for your letter.

Dear INSIGHTS,

I have been collecting Marvel VISION ever since issue #15 and I think it's great. It gives me info on the latest artists, writers, and comics. Now onto my questions:

1) Is Bastion, Nimrod? Because in GENERATION X #27 it looks like he is shifting into human form.

2) Will we see a return of Onslaught?

3) Will Black Widow join the Thunderbolts?

4) Do you think KA-ZAR #1 and THUNDERBOLTS #1 will be hot?

5) Will Professor X return to the X-Men anytime soon?

6) Are you going to have a Marvel comics hot list in VISION?

7) What was Carlos Pacheco's first art in comics? I think he's great.

Ryan Coxe
32 Clay St.
Tamaqua, PA 18252

Issue #15? Where were you for the first fourteen? Just kidding, Ryan. Thank you for reading VISION for these past months. We're proud that VISION can provide so many of you out there with the information you crave but we also hope you're entertained by VISION as well.

Now on to your questions:

1) No, but we do know who he is and if we told you Bob Harras would kill me.

2) We certainly hope not. We're not sure that the Marvel Universe could handle another visit by a villain as powerful as Onslaught.

3) The Black Widow won't be joining the Thunderbolts anytime soon. She has her own plans on how she's going to pick up the slack and avenge the loss of her dear friends in the Avengers. Look for the Black Widow limited series to come your way this fall.

4) Yes!

5) No!

6) The thought has come up but that would really be an act of shameless self-promotion. Hmmm. Sounds interesting.

7) We're not exactly sure what his first printed comics work was since he did so much in his native land of Spain. We do know that he made his Marvel debut with the BISHOP LIMITED SERIES.

Dear INSIGHTS,

Over the past several months, I have been a frequent writer to you, and the Marvel VISION letters page. The VISION letters page has been a tremendous forum for letting fans of Marvel, fans like you and me, voice our opinions on the best dang comic book company in the whole world.

I myself, have expressed my dislike of the controversial Heroes Reborn project and the Spider-Clone saga. While I hated each with a passion, I still held onto my unshakable faith in Marvel.

For many years I have listened while others have taken unfair shots at Marvel. Fans who have converted to DC and Image, fans who consider Marvel the great satan of comic books.

Many professionals in the comic industry have had their statements printed in the fanzines bad-mouthing Marvel, its characters, and its corporate structure. Now that Marvel has declared bankruptcy, these naysayers and others have pounced, perhaps in the belief they were proven right.

I have had enough of this. I want to get a few things off my mind. Some things that I feel need to be said.

It seems nowadays that the bloodlust portrayed in some books has spread to their creators and the fans. Like everything else, gone in comic book is the loyalty and the fun. Gone are the times when the process of creating comic books for the creator and the fans to enjoy was the sole reason.

Another thing that I've witnessed and am appalled at is the misplaced loyalty to the fans and the companies.

I remember the exodus of the Image troop from Marvel quite well. I couldn't understand the reason why they would just up and go, leaving the fans who read the books they worked on to welcome aboard new artists and writers. These people were doing what I considered dream assignments. Marvel

even created the adjective-less Spider-Man title for Todd McFarlane and the second X-Men book for Jim Lee to showcase his wares. McFarlane did around 15 issues of SPIDER-MAN, Lee only 2 and they left.

I would've given my left arm to work on any of those books. They just gave them up. The characters didn't seem to matter to them.

Citing creator control and the fact they would write and draw their own characters, they left Marvel.

So after gaining a huge fan-base, doing popular Marvel heroes, due in part to Marvel supporting their rising popularity, these superstars formed their own company.

After doing so, riding their popularity, which had been cultivated at Marvel, they began to hire other writers and artists to work on their books. In fact, becoming a company similar to the one they had abandoned.

Like elsewhere in business, harmony was not present. One of the founders left the company due to problems with another founder. Then soon after the Heroes Reborn deal, the crud hit the fan and Rob Liefeld, ironically the first to have a book published under the Image banner, resigned from the company before he was voted out.

Again the lack of loyalty is clear, even to one of their own.

The resignation of Rob Leifeld is the exclamation point to my statement. Comic books are a business. Marvel has acted as a business and so has Image.

To insult either one is not the answer. If they wish to insult Marvel, fine, but they should understand that without Marvel they could never have done what they have.

I also wanted to comment that what Gene Simmons has been saying about Marvel is unfair And uncalled for. I first began listening to KISS because of their appearances in Marvel Comics and since Gene has made those comments I have lost respect for the band. In their Marvel appearances, KISS was KISS. Not Marvel's KISS, but themselves.

Now that they have entered into a partnership with Todd McFarlane, I've heard people say, "Todd McFarlane's KISS" or, "KISS as McFarlane does." I always believed KISS to be their own band. Too bad they've ended up as Todd McFarlane's.

The above have the right to say and do as they have, just as I have the right to voice my opinion about the unfair way they are treating Marvel.

Hopefully things are not as bad as I see them. Perhaps, I have just looked at the bad in the above.

Either way, I am sure of one thing, my loyalty is to Marvel.

When somebody else makes an unfair comment about Marvel, specially when they have worked on characters some of us would love to, it makes my blood boil. Marvel gave them and others a chance, a chance a lot of others would have been glad to have. Even if they were dissatisfied, they should have been honored to do what they wanted to do, draw and write characters that have given joy to millions of people. I know I would have!

Jon Erin Mundy
101 N. Davis St.
Forest, OH 45843

Thanks for the support, Jon.

The whole Image split and the derisive comments by a small, yet vocal faction of comic fandom have always been a bit of a thorn in our side; but we bear it and continue working hard to make our books better and better. We've been doing things that have caught the attention of a lot of people out there. The success of our gatefold covers is a prime example of Marvel's commitment to its fans. But someone once told me that it's easier to tear down than it is to build up. Marvel is still the #1 publisher of comics in the United States so we continue to be a target for negativity. I see it as jealousy.

Jim Lee and the Image boys did what they thought was the best for them. They did not maliciously attempt to sink Marvel. Freelancers have come and gone; this was just the most public of those moves so it gained the most attention.

As for KISS and any comments that Gene has been making, We're sorry that he's saying those things. Personally, I'm a huge KISS fan, ask anybody in the office, and I just don't think he has a full grasp of the facts. We wish we could've done more with KISS but we wish them all the best with Todd and look forward to a new CD with the four original members. ACE RULES! 'Nuff said!

Dear INSIGHTS,

I must say that I really like your magazine. Virtually all the comic books that I read are Marvel, and it is nice to finally have a place to go to read about just Marvel Comics. Okay, I'm not saying that I'm trying for a No-Prize, but I believe that I have discovered Marvel's Mighty Plan for the future of comics. It seems that Marvel sees the future as actually a reflection of the past. Marvel has taken many characters who have, until just recently, been either overlooked or forgotten about entirely. witness the return of Ka-Zar to his own monthly. The many guest appearances of Howard the Duck in GENERATION X. Devil Dinosaur and Moon Boy in their own one-shot specials. Hercules in a mini-series, plus guest-starring in an issue of X-Men, plus now is the kicker, this whole Flashback thing. It appears to me that Marvel has taken a look at their roots and found the formula for their past success. What's next? Rom: Spaceknight? Spellbound? The only thing that I am concerned about is if all these characters are ready for the '90s, or even more importantly, if the readership of today is ready for them. Only time will tell.

I have recently been buying up all the cool '70s and early '80s comics that I can at shows. I was wondering whatever happens to cool characters that Marvel doesn't use anymore? For instance, Death's Head made several appearances in mainstream Marvel comics, but since he's a Marvel UK character, he hasn't been seen since that division of Marvel isn't coming out anymore. Reaper, the coolest member of the MLF, went to the Ultraverse with Juggernaut, and Juggy came back. Now that all the Ultraverse comics are gone, when will we ever see Reaper? If Juggernaut gets to come back, then Reaper should to. Makes you wonder about all the Marvel New Universe, eh? I was also thinking about some really cool characters that haven't been around in ages. Cloak and Dagger haven't been seen in over 2 years, but has 3 of their own ongoing series, a limited series, and 2 graphic novels. Now where are they? I think that with the whole Operation Zero Tolerance thing, they we should see them soon. Where will we see such folks as Deathlok, Darkhawk, The New Warriors, The Guardians of the Galaxy, Terror, Inc., Silver Sable and the Wild Pack, Quasar, Dr. Strange, Punisher, and all the other really cool heroes that once has their own books in Marvel's heyday? Time was, we could turn to Marvel Comics Presents for these kinds of back-up features, and I bought it for years and years. Then after its untimely demise, I was happy to see the return of Marvel Fanfare. I eagerly waited for each and every issue, and bought them all. Then, they just stopped coming. I was wondering, is it late? After about 2 months I caught on that it was canceled and I was never told. I looked everywhere, Marvel VISION, WIZARD, the most recent issue of MARVEL

FANFARE, but nowhere did they announce that it would be canceled. Was this an emergency, a last minute thing? Was I the only person buying this great book? Anyway, I am glad that Marvel Team-Up is back and that Heroes for Hire will feature guest heroes, but I still don't see enough room for all the cool heroes that I love, that just don't sell, and then I don't get to read. Still, at least I have GEN X, DEADPOOL, UNTOLD TALES OF SPIDER-MAN, and X-MEN. I realize this letter is long, but please, at least answer my questions for me.

Shawn D. Stone
2729 Fulton St.
Berkeley, CA 94705-1031

We've said it before, we loved all those old books. Those are what we grew up on, especially the MICRONAUTS. I was pleasantly surprised when they showed up in the pages of CABLE. I saw on someone's desk a proposal for a CLOAK AND DAGGER limited series. We'd like to see that. You never know what will come out of the House Of Ideas. We've got lots of characters that we think are ready to make a comeback, witness Ka-Zar. We also have new ideas such as the THUNDERBOLTS. so stick around, you'll be glad you did.

MARVEL FANFARE was canceled because of low sales. That book came out right in the heart of the comics slump and it perished an untimely death.

Dear INSIGHTS,

I really enjoy your magazine even here in far-off Germany. I would like to tell you that you're doing a great job on informing the small parish of Marvelites here in Germany.

Anyway, I just wanted to tell you people that I enjoyed Jim Lee's part of Heroes Reborn much more than I did Rob Liefeld's. Rob probably had the best intentions and a handful of good ideas when he chose to rebuild Cap and the Avengers. But the final execution of those ideas fell short to the creations of Jim Lee. I still feel that it was a bad idea to remove Rob Liefeld and his crew from those books. They had just gotten better and now Walt Simonson and James Robinson have the impossible mission of turning those books around once again. I think that this move will neither improve the books nor their sales and I'm already looking forward to Heroes Return.

When I think about it, I'd also like to see other heroes return. Thor must have his own monthly mag. Dr. Strange must have his own as well. I've read rumors about a new Squadron Supreme series. What about it? It is a brilliant idea. Why don't you integrate some good Ultraverse characters like Night Man, Prime, or Ghoul into the Marvel Universe? Think about the possibilities. Think about the excitement. Think about the money. Just put a good creative team on those titles and you'll have a hit on your hands.

Christian Heib
Yorckstr. 35
76185 Karlsruhe
GERMANY

You know we had to have a Heroes Reborn letter somewhere in this letters page. Rob did his best and in the end that's all one can really do. We just saw one of his new Awesome Entertainment books and am happy for him. It's great that he landed on his feet and whether you like or dislike his work, he's still an exciting contributor to the comics world.

We've been getting more questions than ever about the Ultraverse and like I said in a previous letter, you never know what might happen in the Marvel Universe. Black Knight and the Juggernaut have both returned from the Ultraverse so that just might be the beginning of something.

Dear INSIGHTS,

I understand that Peter David is going to be writing a four part limited series this September which will deal with Captain America, Iron Man, Avengers, and the Fantastic Four returning to the "regular" Marvel Universe. The story will be called Heroes Return and I think the Hulk will be playing a central role in the story. I've also heard that Mark Waid, Kurt Busiek, and George Perez will be the new writers on CAPTAIN AMERICA, IRON MAN, and AVENGERS. So far I haven't heard anything about who the new creative team on the Fantastic Four is going to be, and THOR is reportedly not getting his own title back until early 1998. That is all the information I've heard about. I hope Marvel VISION will provide further updates in the coming months.

Meanwhile, I just wanted to say that I'm enjoying current stories in DAREDEVIL, the Spider-Man titles and KA-ZAR. I will also be checking out HEROES FOR HIRE and the new ALPHA FLIGHT books to see what they're like. The House of Ideas is still moving in the right direction and I'm on board for the ride.

Robert Moraes
10214 E. Stoney Vista Drive
Sun Lakes, AZ 85248

Thanks for writing, Robert ,but shame on you. Where were you last issue? We began our coverage of the mega Heroes Return event in VISION in issue #22. How was the poster, readers? VISION will continue to feature the Heroes Return in every issue until and even after they come back. So get yer VISIONs and enjoy.

Oh, and by the way. In case any of you else out there missed it, the team for the FF will be Scott Lobdell, Alan Davis and Mark Farmer.

Dear INSIGHTS,

I just picked up your magazine, issue #19, and I enjoyed reading five pages of letters. You certainly have a flood of mail to work on. Some of the long letters are even harder to work on, and that's what INSIGHTS are for, for everyone to read.

I have one suggestion. Why not print a photograph of a fan meeting half their favorite comic book characters on the letters page? That's would be great, like the one you did on page one, a photo of young Julio Soto meeting with Spidey.

William Carlisle
Art Director/Cover Artist
People's Comic Book Newsletter
18 Arthur St.
Methuen, MA 01844

Sounds like a good idea to me. And wait until you see the picture I print next month of myself meeting my favorite comic character. Forget the Easter Bunny shot. This one's even better!

Dear INSIGHTS,

Firstly, your magazine is terrific. It is responsible for making me double the amount of Marvel titles I collect. I now collect all Heroes Reborn titles, most X-Titles and several Marvel Universe titles. Now I have a few question/suggestions:

1) Recently I picked up PUNISHER #18. The joy of the purchase had turned sour when I read it was the last issue. The story forming was extremely interesting and I would like to see the end of it. Please give the Punisher his series back. Also, please tell us where to look for him in the meantime.

2) I have noticed a lot of characters getting new ongoing series. when will we be seeing a Gambit monthly series? He was voted Wizard's most deserving character for a series. Certainly he should get one before other characters.

3) Any news on the X-Men movie?

4) Any news on any other Marvel movie?

5) When will we learn who stole Nick Fury's body?

6) I don't care what anyone says, Heroes Reborn is great. I'm looking forward to what Marvel has planned after issues #12 on what role the Hulk has to play.

Simon Reid
116 Feathertop Drive
Werribee, VIC
Australia

Well, Simon, there are answers to your questions and We're here to answer them.

1) The Punisher is in hiding in the Marvel Universe. I'm sure that he's doing what a Punisher does, he's just keeping real quiet about it.

2) Gambit will not be receiving his own series, sorry.

3) Nope.

4) There is the upcoming BLADE movie starring Wesley Snipes. While on TV will be the NICK FURY: AGENT OF S.H.I.E.L.D. starring David Hasselhoff. Yes, that David Hasselhoff. He looks awesome in the role. Really.

Dear INSIGHTS,

For those of us who mourn poor Ben Reilly and the demise of your original Spider-Clone storyline, how about publishing a special memorial trade paperback, or 2 if necessary, reprinting all of the SCARLET SPIDER books. All the books that bridged Ben's change of identity from the Scarlet Spider to Spider-Man.

Paul E. Kusnerik
475 Friendship Rd.
Darlington, PA 16115

Nothing like that has been planned but the "Revelations" storyline is being collected in a forthcoming trade paperback. And as a special bonus, another sign of Marvel's commitment to its fans, the book will have fourteen all-new pages by Howard Mackie, John Romita Jr., and Scott Hanna! Look for it.

Dear Insights [and comic mess-up searchers],

I am a big Marvel collector who never [intentionally] buys any thing non-Marvel. [O.K. I bought one DC comic, but it was the Superman Wedding Issue]. Anyway I read in ONSLAUGHT: MARVEL UNIVERSE that only non-mutants could enter the Onslaught anomaly. Than I read in VISION #13 that, and I quote, "one of Marvel's closest kept secrets is the fact that the Falcon is a mutant." I quickly looked back to make sure ...and behold the Falcon is flying into the anomaly. [Pg.32, also cover to VISION #10]. Guilty. Guilty. You have been charged of messing up on a major comic. I hereby sentence you to another clone saga.

So until you live up to that sentence...

Make Mine Marvel.
Onslaut@aol.com

No, not that! Not another clone saga! Anyhting but that. This will be the last letter ever about the "Great Falcon Controversy." Yes, the Falcon is a mutant and yes, he did enter the Onslaught anomaly when he was supposedly unable to. How did he do that? Well it's very simple. We goofed. Yes, we goofed. Although we could probably come up with some great explanation on how at that point in the battle, Onslaught had been severely weakened and in fact was close to being defeated. When the Falcon and another mutant, the Scarlet Witch, entered it and caused one of a series of major bio-neurological feedbacks that ultimately destroyed Onslaught.

Yeah, that sounds almost as good as the truth.

Dear Tim,

VISION is great! Your magazine is the ultimate info source about Marvel! I especially like the letters page (of course...), Beast Files, Marvel Chronicles and the Comics Guide, though I think the prices should be included. Please bring them back! I'd also like to see a fan art section, regular contests, and a monthly pullout poster. You said earlier that the price format change was needed to satisfy the fan's hunger. Come on, Tim, let's see some extras in the near future!

The second part of my letter is about the recent launch of some brand new titles. I think Marvel is doing a great job with them! I love Ka-Zar and the T-Bolts. Alpha Flight and Heroes for Hire is pretty good, and Deadpool is the best. I like Elektra, too. And now I hear that Quicksilver is soon getting his own ongoing series.

Whoa! By the way, who will be the creative team behind it? So I like these new books along with the old ones...I am very pleased and I have to say that Marvel is the absolute #1 in the comic industry, and if it keeps this high level of quality, it'll be in the first place for a long long time. I hope so.

Keep up the good work, and, Thanks for listening,

Puskas Gabor
(E-mail address witheld by request)

P.S.: Is it true that after 'Heroes Reborn' (which is very good, I must say) Adam Kubert will be the regular penciler of the FF ?

Thanks for the letter, Puskas. We've started adding a lot of the things that you ask for in your e-mail. There has been a fan art section and we're looking forward to continuing it. And, last month's issue saw what will hopefully be the first of VISION's pull-out posters. So yeah, your extra 49 cents are going to new stuff and special issues like #25 which will be 80 pages.

The creative team behind QUICKSILVER is writer Tom Peyer; pencilers Casey Jones and Rob Haynes and inker Jason Martin.

And to reiterate a previous answer: ALAN DAVIS IS DRAWING THE FANTASTIC FOUR! Now, everybody, cheer!

Write in to: Marvel VISION Insights c/o Marvel Comics 387 Park Avenue South New York NY 10016.
Or E-Mail to: TIMM2E@ aol.com
Addresses will be withheld at the writer's request.

Thanks for writing and e-mailing!

Bejamin C. White 5420 Hall SE Grand Rapids, MI 49546	Nick Keppler 210 Woodview Dr. Beaver, PA 15009	Edith Johnstone 160 Arsenal Rd. Framingham, MA 01702	Nelson Ay 7443 E. Garvey Ave. #21 Rosermeed, CA 91770	Luke Bisbee P. O. Box 64 Wilcox, NE 68982
Manolis Vamvounis Plakes Milos Cyclades 84800 Greece	Havok917 @aol.com	Frogman372 @aol.com Sorry, your art crashed my computer—Tim	DnDCOMIC @aol.com	MERRYGO8@istar.ca (RICHARD CHENG)

FANTASTIC FOUR #1
THE HEROES RETURN IN THE DAWN OF A NEW AGE
SCOTT LOBDELL
MARVEL COMICS
ALAN DAVIS
THIS NOVEMBER
WWW.MARVEL.COM OR AOL AT KEYWORD: MARVEL
TM & © 1997 MARVEL CHARACTERS, INC. ALL RIGHTS RESERVED.

WHEN THE HEROES RETURN PART TWO

BY PETER SANDERSON

As we covered last month, it was last year's showdown with Onslaught, a powerful being who had devastated much of New York City, that led to the disappearance of Marvel's greatest heroes, certainly one of the most memorable battles in Marvel history. The Heroes' sacrifice was unavoidable; to disrupt Onslaught's very being, the Fantastic Four and many of the Avengers, including Captain America, Thor, and Iron Man, dove at the creature —and vanished!

While the denizens of the Marvel Universe were under the belief that its greatest heroes were forever lost, Marvel's readers were able to follow the continuing adventures of these heroes last fall in the Heroes Reborn books. The relaunched versions of THE FANTASTIC FOUR, THE AVENGERS, CAPTAIN AMERICA, and IRON MAN altered our familiar heroes by giving them radically different origins, histories and lives.

This month we look at the creative teams for AVENGERS and CAPTAIN AMERICA and what they intend to bring to these classic characters.

THE AVENGERS

Kurt Busiek is also the new writer on THE AVENGERS, teamed with one of the great artists in AVENGERS history, George Perez. And just as Busiek promised "No teen Tony," he likewise adds, "No bug Jan." The Wasp will be back to looking human.

Apart from that, Busiek does not want to give away specifics yet about the stories. He notes that with THUNDERBOLTS #1 "I tried not to tell people much about it, and we ended up surprising a lot of people, which I think is a good thing. Right now everyone would like to know who's going to be in the Avengers, and I'd like them to pick up the first issue to find out."

There are a lot of super hero team books nowadays at Marvel. What sets this particular team apart? "They're the varsity of the Marvel Universe," Busiek answers. "The Fantastic Four is a family, the X-Men is a group of outlaws or a school, depending on how you look at it, and the Avengers is the all-star team. I would say the only real close parallel to the Avengers is DC's Justice League." Even so, Busiek contends, these two teams are different. "What you need for membership in the Justice League is you need to be great; you need to be a superstar. The Avengers, though, isn't a league: it's a team. For the first 16 issues the people in it were all characters who had their own series at the time, except Captain America, and he got his pretty soon. But the Avengers, as it has evolved, isn't simply a collection of superstars, just as an all-star team isn't simply the nine best baseball players out there. You want the best pitcher, the best catcher, the best shortstop, the best outfielders." Hence, Busiek declares, the Avengers aren't "the seven or eight most powerful characters in the Marvel Universe," but "the best team combination that you can get at the time out of the wealth of super heroes out there, given not just powers but personalities and histories."

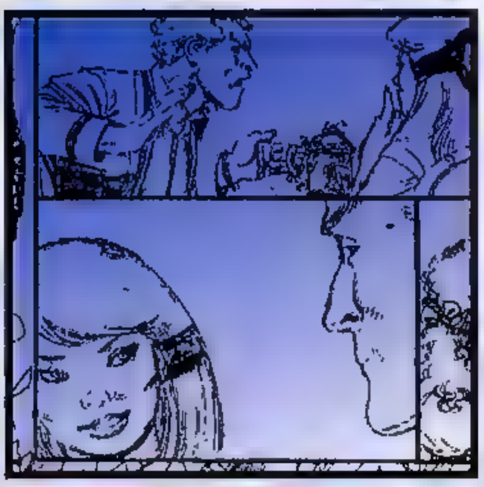
Busiek believes that of all the Silver Age Marvel comics, AVENGERS had the longest run of good issues, from #1 to #150, spanning the terms of Stan Lee, Roy Thomas, and Steve Englehart [See recent installments of Marvel Chronicles for more on this.—Tim] as series writers. What made THE AVENGERS so good for so long? "I think it's the fact that THE AVENGERS is not a book about the big cosmic battle; it's a book that uses the big cosmic battle as the crucible in which the character drama fix happens. The character interaction and the drama of the team is at least as important as the adventures they get into."

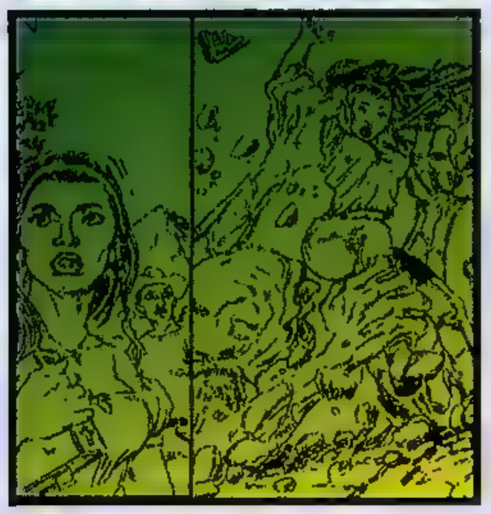
Moreover, Busiek states, "There needs to be an interesting mix of personalities in the team." Well then, can't you give us any idea who'll be on the team? "Let me at least say this much. In the online Avengers mailing list they did a poll on the Avengers that the members would most like to see on the team and Avengers that the members would least like to see on the team. At a recent convention on a panel we asked for a show of hands to gauge which characters people most wanted to see in the Avengers and which characters people didn't want to see in the Avengers. On the basis of these, I think people are going to be happy. I think we're going to have a corps of heavy hitter superstar characters and around that, a cast of full-time Avengers whose interactions at the mansion will give the book a lot of texture and interest. There are definitely some surprises coming in terms of characters people might not imagine would show up in the Avengers, as well as some tried and true stalwarts."

Captain America placed first in the poll, and Busiek admits that "George has already publicly stated he can't imagine the Avengers without Captain America. So, yeah, I think two people you can definitely expect to see around a lot are Captain America and Jarvis."

Is Captain America essential to the Avengers, then? "I don't think he necessarily has to be there, but I think he has to be there for a relaunch. I think that if the Avengers were relaunched and you didn't have enough of the group that we think of as the founding Avengers to make it feel like these are the real Avengers—even though Captain America was technically not a founding Avenger—then it's some other team. If those characters then go away and you have a period when they're not around, then it's still the Avengers because it evolved out of that group."

And yes, Busiek will continue the Avengers' tradition of continually changing the roster of active members. "I'd like to keep the number small enough so we can keep the





personality dynamics energetic and that everybody's got enough room to establish themselves. There's a lot of characters I'd like to use, and shuffling some of them out to bring others in keeps that idea that the Avengers, like an all-star team, changes its composition." In the Fantastic Four, Busiek observes, "Anybody who substitutes is a substitute for the real members. The Avengers, on the other hand, is a structure in which a lot of characters can play."

Busiek is very fond of the "Cap's Kooky Quartet" period of the mid-'60s, during which Captain America was training new Avengers Hawkeye, Quicksilver, and the Scarlet Witch. Readers might very well find a new recruit or two in the Busiek-Perez AVENGERS as well. "I think it's a nice thing to have somebody who fills the sort of rookie slot in a team of this kind of stature," comments Busiek. "If you're doing a movie about the New York Yankees you can drop a rookie into the line-up so he can wander around going 'I'm in the Yankees' locker room! This is really cool!' And that's a way of showing that the Avengers are indeed Marvel's varsity. I think that when people have been talking about who they'd like to see in the Avengers, they naturally lean towards the old-timers, but I think that a team made up exclusively of old-timers would probably be a little bit too comfortable. Somebody who has to learn to fit in, somebody who has to earn his stripes gives the team an additional layer of texture."

Busiek also observes that there are only a handful of characters who were created specifically to be members of the Avengers, most notably the Vision. "George and [Editor in Chief] Bob Harras and I have talked about the challenge of coming up with at least one new character sometime early on in our run who could add to that list well."

In the 1960s THE AVENGERS far outsold THE X-MEN. Does the huge popularity of the outlaw X-Men with today's readers mean that the Avengers might seem dull to them nowadays? "I certainly think they have a different kind of edge," Busiek states, "an edge of righteousness. When it comes out it [the edge] gives the Avengers a real stirring, dramatic, almost martial feel. The X-Men is a mutant strike force, fighting in a political cause, and they're interesting on that front. But the Avengers are the super hero equivalent of the cop on the corner, of the Marines on the wall. If any Marvel super hero team has that same spiritual uplift as that statue of the Marines raising the flag on Iwo Jima, it's the Avengers."

Asked to name George Perez's virtues as an AVENGERS artist, Busiek immediately responds, "Boundless enthusiasm." One of the ways that manifests itself is that Perez has the capability to draw innumerable characters and loves doing it. "He's been threatening if I don't put in enough characters, he'll stick 'em in portraits in the backgrounds," Busiek says. In fact, the cover of his first new AVENGERS issue will contain over forty characters! And Perez manages to give each of his Avengers very different facial features. As Busiek enthuses, "He draws terrific action sequences, he draws terrific drama sequences, he draws terrific technology, he draws some of the best rubble in comics—always a good thing to have when you deal with the Avengers because they tend to create a lot of it. George is one of the best pencilers THE AVENGERS has ever had, and he's excited about doing the book. There's not much downside to that. I'm very eager to be working with George."

CAPTAIN AMERICA

One of the "new" creative teams of the HEROES RETURN books is actually a familiar one. Writer Mark Waid and penciler Ron Garney collaborated on an acclaimed run of CAPTAIN AMERICA issues that led up to the start of HEROES REBORN, and now they are returning to the series. How does it feel to be back? "It feels terrific," answers Mark Waid. "It feels like we were never gone, except, of course, we were. Ron and I are both very much looking forward to the chance to tell the 150 stories that we had worked out that we didn't get the chance to tell on our last round."

When Captain America returns from the "Heroes Reborn" universe, he finds himself not in the United States

but in Japan, where he runs up against a band of Japanese terrorists. "The Americanization of Japanese culture is what they're fighting against," Waid says, "and now suddenly they've got this guy in a red, white, and blue flag knocking their heads together and just adding insult to injury, so he's really just exacerbating the problem." But, Waid continues, this encounter sets Captain America to thinking about "how he is viewed, and how America is viewed, by other cultures, by other nations."

As a result, Waid says, Cap will have to begin "to deal with the reality that Captain America is this worldwide icon. He has never really seen himself as an icon. He's not comfortable with it. I think he thinks of himself as just a regular Joe, that anybody with the heart and the super-soldier serum and the suit could do the job, that there's nothing special about him." But now he begins to realize just how much the concept of Captain America means to the world.

And that leads to an important decision. "Heroes Reborn" was not the first instance in which Captain America seemingly vanished, and, Waid says, "he begins to realize it may not be the last. He knows the world can get along without Steve Rogers, but he's not as sure the world can get along without a Captain America, so perhaps it's time to start grooming somebody to replace him should he be unable to fulfill his duties." This would not be a sidekick or a partner, Waid explains, "but essentially a vice Cap, if you will," somebody who could become the new Captain America if need be. "We're not going to say for sure whether or not we'll be dealing with a new character or not," cautions Waid, but Cap will be talking to a number of established Marvel characters, notably the Falcon and Hawkeye, about taking on the role. Some of them, Waid notes, will decline the offer, "but in doing so they will probably say 'If I were Captain America, here's what I would do.' And that could give Cap a whole new perspective on his role as well."

If something happens to Cap or Iron Man in their own books, it might be referred to in THE AVENGERS, and vice versa. However, Waid states, "We're going to shy away from crossovers for the time being because we want to reinforce to readers they don't *have* to buy all four books. If they're going to buy them it'll be because they enjoy them, not because they feel they've got a gun to their heads."

Waid has high praise for CAP artist Ron Garney. "He always serves the story perfectly. He always adds to it and picks up the particular dynamic that is in my head. I think it's astounding that in eleven issues he created a version of Cap that is for a lot of people definitive."

What draws Waid to the character of Captain America? "He's bright and shiny and positive and full of hope, and in a comic book world full of grim and gritty heroes he shines like a beacon. I am really just sick to death of grim and gritty and dark and ugly and urban, and what attracts me to Captain America is he's none of these things." In fact, Waid sees Captain America as being like the classic DC characters. "The thing that always distinguished the Marvel characters is their human foibles. Much like the DC characters [with the exception of Batman], Captain America didn't have a tragic event as his motivation (like Spider-Man). It doesn't mean he's not an interesting character. But he doesn't have that typical Marvel inspiration, which is interesting for the Marvel characters, but I'm looking for somebody a little more classic."

Next month! It's the supporting characters (and villains) who take the spotlight as we hear what Mark Waid, Kurt Busiek, and Scott Lobdell have planned for the people who occupy our heroes' world.

Readers can definitely expect to see a continuation of the AVENGERS tradition of romantic subplots.

"At one point when I was talking to Bob Harras about it and one of us tossed off the line, 'Earth's Mightiest Melrose Place.' Romance will play an important part in George's and my AVENGERS. But we're not doing 'Melrose Place' any more than we're doing 'L.A. Law': we're doing an ensemble cast in which interpersonal drama will play as important a role as action."

—Kurt Busiek

AN INTERVIEW WITH MARIE SEVERIN

Marie with Stan Lee

Marie Severin is part of the most famous brother/sister act in comics! Her sibling, John, is a legendary comics artist, with a career dating back to the 1950s. Marie has followed in her big brother's footsteps, with a forty-plus year career in the field, including stints as penciler on DR. STRANGE and the HULK! She is perhaps best known for her hilarious art on Marvel's '60s humor mag, NOT BRAND ECHH!

MARVEL VISION: How did you first get interested in drawing?

SEVERIN: My family were all artists. My father was a package designer for Elizabeth Arden. My mother used to design her own clothes. Everyone in the house drew—including my brother, John, of course. When I went to school, I was surprised that the other kids didn't know how to draw! Even when I was playing in the street, I always had a piece of chalk in my hand to draw the hopscotch board.

MV: How much older than you is your brother?

SEVERIN: About seven years older.

MV: Any other kids in the family?

SEVERIN: No. After they had John and me, my mother and father had enough!

MV: Where did you grow up?

SEVERIN: I was born in Long Island, and I grew up in Brooklyn.

MV: What kind of art training did you have?

SEVERIN: I went to the Cartoonists & Illustrators School for a while—nine months, maybe a year. My parents wanted me to go to Pratt, but that seemed more like a college to me, and I wanted to get right out there and start making money right away! My father had studied at Pratt.

MV: What was your first job in comics?

SEVERIN: I did coloring for EC. They weren't happy with the way the coloring was printing over there, so they brought me in to handle it. Harvey Kurtzman liked the work I was doing on the war books, so I soon was doing the western horror books too. I was coloring the whole line after that. I remember Harvey wanted accuracy with the war books, as far as the colors of the uniforms and weapons. Other than that, he pretty much left me alone.

MV: Was your brother working there first?

SEVERIN: Yes. They wouldn't have heard of me if not for John! He knew they needed a colorist, and he said, "My sister could handle that!"

MV: When was this?

SEVERIN: I started with EC around...'53, and I stayed with them until MAD went into a magazine format. The Comics Code knocked EC out of business. There wasn't anything for me to do. I worked on the first couple issues of MAD as a magazine, but I didn't think it was going to last.

I went up to Stan's [Lee] office at Marvel. They were doing a rip-off of MAD then, called SNAFU. Stan hired me away from Bill Gaines.

At the time, Marvel was publishing hundreds of titles—they were doing too many books. They overloaded the market, and then it all dried up. It was too much for the newsstands and candy stores to handle, so the comics market sort of went away for a little while. I started with Marvel in '56, but that fizzled out after about a year or so. I left the company when the big slump came in '57.

I went to work for the Federal Reserve Bank, doing comic books and TV shows for them. One comic book I did was a promotional thing with my brother; at the time it was the most distributed comic ever, though I'm sure that record has been broken by now.

After that, I went to work for a film strip company, doing educational strips for schools. But then the film strip company started to go out of business, because people were putting out more movies instead of film strips.

I always did cartoons on the side. While I was at the film strip company, I was looking to do some freelance, so I went back to Stan; he said, "Hey, (the comics industry is) booming again!" He put me in Marvel's production department, and the work kept on coming.

MV: What was the first comic that you drew for Marvel?

SEVERIN: DR. STRANGE. I did five issues or so. The only reason I did them was because Steve Ditko had left the book and Bill Everett had taken it over. He was doing two books at once—SUB-MARINER and DR. STRANGE—and he couldn't handle it. He got sick, so I took over both of them.

Actually, my first drawing assignment came about because Sol Brodsky sent me over to Esquire magazine. They were doing an article about drugs in college, and they were trying to tie comics into that. They wanted an illustration of costumed characters, so I did one for them. Marvel's then-publisher, Martin Goodman, saw that illustration, and he couldn't understand why I was just doing paste-ups.

MV: Who were your inkers on DR. STRANGE?

SEVERIN: Herb Trimpe, and I think Dan Adkins did one. They were both great. In fact, the last thing I did for Marvel was a Dr. Strange story, but he had changed quite a bit. They were trying to make him more modern. He shouldn't be modern. He should be in the past. I don't think he was ever a very popular character.

MV: Had you followed Steve Ditko's work on the character?

SEVERIN: Oh, yeah, he was great. In fact, I tried to emulate it.

MV: Were you reading the Marvel books back in the sixties?

SEVERIN: No. I very rarely read comic books. I was always too busy working. If I was going to take over Sub-Mariner, I would read the last five issues, just to see which direction Stan wanted to go. I followed (John) Buscema on Sub-Mariner, and that was great. I loved Buscema's artwork. I tried to emulate it. I'll emulate anyone!

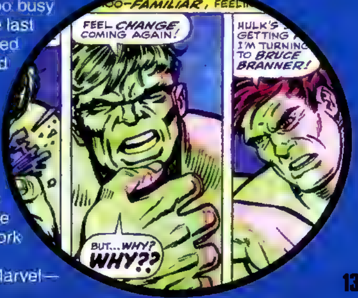
MV: Who were your inkers on SUB-MARINER?

SEVERIN: Oh, I had Colletta, which was...alarming! I had Adkins. I inked one. I think I had Giacoia for one.

MV: You also worked on the HULK, of course...

SEVERIN: Yes. I think I was doing the HULK before the SUB-MARINER. I had always wanted to work with my brother. So what happens—I leave HULK, and Herb Trimpe comes on as the penciler—with my brother as inker! I had to wait until KULL to work with my brother!

My brother didn't do too much super hero work for Marvel—



mostly he did westerns. He's the best horse artist around. He didn't draw these Arabian horses like some artists—he drew western horses! He drew really smelly ones! You could almost smell the leather and the horse!

MV: Where does your brother live these days?

SEVERIN: Colorado. We keep in touch. We don't talk every day, but we know each other is still alive!

MV: Did you ever try to emulate Jack Kirby on the Hulk?

SEVERIN: You couldn't emulate Kirby. The best you could do is try to think like him—what kind of angles would he use, that sort of thing. If you tried to copy him, it always came out looking like a window that had been shattered into a million pieces. I followed Gil Kane and Bill Everett on the HULK—I think just about everybody drew the Hulk at one time or another, except for Gene Colan.

MV: As far as writers, you mostly worked with Stan Lee and Roy Thomas.

SEVERIN: Yes. They were both excellent, both delightful. I learned so much from Stan. This was back when he had time to work with the artists. When you brought the pages in, he would go over them, panel by panel with you. This is how I learned to draw the Marvel way!

He was so talented, such a good storyteller. I think Herb Trimpe, me, and John Romita were the last ones who Stan really worked with before the company got too big.

MV: Who are some of your artistic influences?

SEVERIN: My father, my brother. Old children's book illustrators like Howard Pyle and Andrew Wyeth. Also, I learned a lot about pacing from the movies. We didn't have TV in those days. Everybody went to the movies. I used to spend my whole allowance on them—of course, movies were only ten cents back then!

MV: You also did NOT BRAND ECCH!

SEVERIN: That was delightful! I was influenced from working with Kurtzman on MAD. I really enjoyed working on that. It only lasted about thirteen issues, but it's still sought-after today! At the San Diego Con last year, people were asking for it—and these were not old people! It's unfortunate that Marvel isn't doing any humor books anymore!

The first writing I ever did in comics was for NOT BRAND ECCH! Also, as an artist, I was able to add my own stuff to it. Bill Elder used to do that all the time on MAD. The writers liked when we did it. It was fun. The kids wrote in and said they liked it, too.

MV: What type of work did you do on staff at Marvel?

SEVERIN: Lettering corrections, coloring... I was on staff from '64 to '84, so I did just about everything over the years. A lot of art corrections in the beginning. If there were problems with the artwork, Stan would have us fix it in-house, instead of sending the pages back and forth to the artist.

When Romita came on staff in '65, he set the standard for women. Stan loved his stuff. Stan didn't like a lot of faces that artists drew on the Hulk, so he would have Romita or myself fix them. Stan loved Romita's faces.

MV: In the early 1970s, you finally had a chance to work with your brother on KULL.

SEVERIN: It was terrific. The best time I ever had in comics, besides the humor stuff. We did about six issues together. I was delighted when Roy Thomas said John could ink it. John brought a real masculinity to my work.

MV: You were the only woman drawing for Marvel in the sixties, correct?

SEVERIN: Yes. Ramona Fradon was doing that fish guy (Aquaman) over at DC...but she left the field to raise her kid, and I respect her for that. She was great. I met her for the first time at a Ramapo convention last year. The publishers have gotten away from women's comics over the years. The comics field as a whole has evolved into an all-boy's club, and that's unfortunate.

MV: Did you read comics when you were a young girl?

SEVERIN: Yes. My brother always had a bigger allowance than I did, so I was always a little older in my tastes. I would look at Little Lulu, but I really liked westerns, Superman...and I loved Batman! I read anything. Of course, once I got my library card, I stopped reading comics.

Girls usually lose interest in comics at an early age. You know, Romance Comics had a good run. If they really want girls to read more comics, they should bring those back, since most comics are just soap operas, anyway.

MV: Any plans for the future in regard to comics?

SEVERIN: Not really. If anybody asks me to do something, I'll do it!

These days, Marie keeps busy with convention appearances, the occasional art job, and a monthly coloring gig over at DC. She is eagerly awaiting the revival of NOT BRAND ECHH!

—Barry Dutter

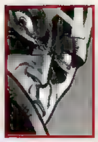
©1997 Vans Inc , All rights reserved. http:// www.vansshoes.com 1-800-750-VANS Photos .. Old

Weather
Unseasonably cool, highs near 58. Tonight mostly cloudy, with a chance of a light rain, lows in the upper 40's.

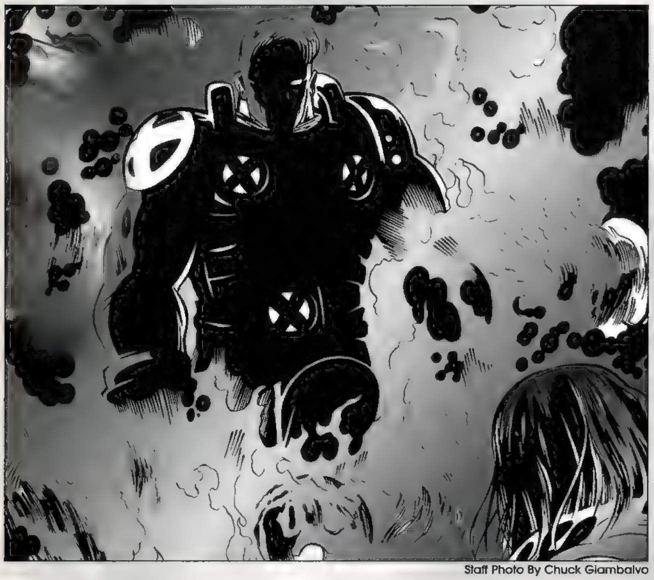
DAILY BUGLE®

September 10, 1997 | New York's Finest Daily Newspaper | Fifty Cents

IN THIS ISSUE
Captain America, a red, white and blue beacon of hope to four generations.
Page B1



MUTANT OUTLAW CONNECTED WITH TABLOID MURDERS



Staff Photo By Chuck Giambalvo

Ben Urich -BUGLE

The outlaw mutant leader known only as Cable is being sought by police in connection with the mass murder of the staff of The Inquiring Eye, a supermarket tabloid paper.

At the last count, police said close to sixty people had been killed by what they described as "high-intensity laser-type weapons." Officers on the scene also reported considerable structural damage to the Inquiring Eye offices, beyond what one would expect to find at the scene of a shooting. In some places, the blast points were still too hot to touch, even though forensics experts placed the time of the killing at some forty minutes before the police had arrived.

Sounds of the blasts attracted spectators from nearby office buildings and side streets, and witnesses reported seeing the mutant Cable outside the offices shortly after the attacks. He was apparently stalking an unidentified woman who had fled the offices, presumably during the attack. This is consistent with police reports that the damage to the offices extended to the single elevator which serves the building, suggesting that the woman attempted to flee the onslaught. The fact that no other offices or civilians were assaulted during the attack lends credence to the belief that this was a premeditated slaughter of some kind. Even as coroners removed the bodies to a nearby morgue, police spent the early part of the investigation looking for some clue to the reason for the attack within the computer files and hand-written notes of the various reporters. One sergeant on the scene, who spoke on condition of anonymity, said that the focus of the investigation is currently on a possible breaking story concerning Cable, which the outlaw mutant may have been trying to squelch.

Cable, who has been seen in the company of the vigilante X-Men and various other mutant groups, has been sought by local authorities and remains on S.H.I.E.L.D.'s "hot list," a group of super-powered individuals who have clearly acted against the tenets of both domestic and international law.

—Continued in CABLE #48

DAREDEVIL AND ELEKTRA INVOLVED IN CITY-SPANNING MELEE

Bill Tatters -BUGLE

In a bizarre and destructive conflict, Daredevil, the self-styled Man Without Fear, and Elektra, a renegade ninja assassin wanted in connection with multiple hits over the last several years, came up against an unidentified ninja in a battle which ultimately destroyed an uptown apartment building.

The unknown assassin, whom witnesses describe as being in his early eighties (though well-preserved), had long hair, a sleeveless shirt, and what one person said was an Aztec-looking metal loin-cloth. The assassin was sought by police for most of the day in connection with the murder of several kids, ranging in age from thirteen to fifteen.

In a bizarre attempt to flush the assassin out, Daredevil and Elektra, dressed as—of all things—clowns, took over a computer expo downtown, holding the spectators hostage. It wasn't until the nameless ninja arrived that two shed their outer costumes and did battle. The fight, which lasted only a few minutes, culminated in the ninja's escape. Daredevil and Elektra subsequently pursued him into the streets and across the rooftops.

Later, an explosion ripped through an uptown apartment building, apparently killing the unnamed saboteur. Daredevil and Elektra were seen kissing in front of the burning building even as the police began to arrive. They departed before they could be questioned. In reports collected after the fact, police now believe the building served as home to the ninja, though they have not yet been able to prove that. Forensics experts found evidence of a homemade bomb in the debris, and firefighters reported that no civilians were injured in the blast or in the subsequent collapse of the building.

—Continued in ELEKTRA #12

J. Jonah Jameson

A HARD LESSON

Recently, a supposedly nonexistent faction of our democratically elected government staged a campaign of siege and terrorism against the mutant population of this country. Their reasoning was that mutants, by virtue of being different than you and I, were automatically a threat to our way of life, if not our very existence. Suffice it to say, there is no excuse for bigotry or persecution, no matter how ostensibly noble or logical the cause may be. I myself have difficulty accepting the tacit approval given to vigilantism by our various law-enforcement divisions, but that is far different from the incarceration and probable executions that Operation: Zero Tolerance intended.

In the end, through the failure of that endeavor and the scathing attacks on its perpetrators by the press, Operation: Zero Tolerance was halted, but not before a public panic was created. Not before the flames of distrust and bigotry were fanned once more.

What is it about human nature that we must actually bear witness to injustice or evil before we can muster the will to do something about it? Are we so lazy in our ways that we can't be bothered until the moral majority cries out? Or are we perhaps guilty of acceptance of such actions, until we realize they aren't going to be successful. The human soul is infinitely more complicated than the fabled DNA sequence that scientists have endeavored to discover for decades. That map will be completed long before I can provide an answer to this question. I can but hope that those of you who are reading this will store it in the back of your minds, and perhaps be more proactive when the time comes to take action again. Because it will come.

SELL YOUR $$ STUFF IN THE BUGLE!

Turn to page D-5 for the most complete classified ads in New York!

WILL THE 13TH ISSUES OF
CAPTAIN AMERICA, AVENGERS, IRON MAN,
AND THE FANTASTIC FOUR MARK THE END OF A UNIVERSE?
DISCOVER THE TRUTH THIS SEPTEMBER
MARVEL COMICS

© 1997 Fleer/SkyBox International. NOTE: Product content subject to change. Officially licensed product of National Football League Players Incorporated. Fleer/SkyBox is licensed by the NFL Quarterback Club.

ROY THOMAS: CONAN'S RIGHT HAND MAN

BY BARRY DUTER

Roy Thomas started out as a comics fan at the tender age of 4, following the adventures of Captain America, the Human Torch, and the Sub-Mariner in the 1940's. Years later, he remembers buying two copies of FANTASTIC FOUR #1 off the stands and reviewing that mag for a self-published fanzine! Roy went on to a distinguished career in comics, writing just about every hero in the Marvel Universe, and bringing to Marvel a couple of projects you may have heard of—CONAN THE BARBARIAN and STAR WARS! Here, he looks back at his nearly thirty years in the business!

Even though he is most closely associated with Marvel, Roy Thomas actually began his career at DC! Roy explains, "In the mid-sixties, I ended up being offered a job as assistant editor to Mort Weisinger on the Superman titles. I came to New York in late June of 1965, and worked at DC for two weeks .

"During that time, I dropped a letter to Stan [Lee], just wanting to meet him." Stan invited Roy to take Marvel's writing test, which Roy "the Boy" passed with flying colors, and Roy was offered a job at Marvel the next day. He went back to DC to tell them he would be going to work for Marvel, but was willing to stay on with DC as long as they needed him.

"Mort Weisinger immediately called me a spy for Stan and kicked me out. That afternoon, I was back at Marvel. Stan gave me a MODELLING WITH MILLIE issue to dialogue over the weekend, and that was the beginning."

Initially hired to be a staff writer, Roy found it impossible to get any writing done during business hours, and so his title changed to assistant editor, with his freelance writing being done on his own time.

Roy was assigned to write the two monthly MILLIE THE MODEL books, and that led to his first super hero work, scripting the first Gene Colan-drawn Iron Man story in TALES OF SUSPENSE #73. From there, Roy went on to dialogue a couple of Steve Ditko DR. STRANGE stories. Roy's first ongoing adventure series for Marvel was SGT. FURY & HIS HOWLING COMMANDOS with Dick Ayers.

His first ongoing super hero comic was X-MEN, of which he became the second writer after Stan left. "When Stan wanted to drop something, he'd give it to me. Soon after that, he gave me the AVENGERS, which I stayed on for quite a while."

Roy admits that it was a little intimidating, following "The Man" on some of these titles. "He was the writer I thought was, by far, doing the best work in comics. It was very nerve-wracking, even though he was very helpful. He was teaching me, on the one hand, and giving me a certain amount of freedom, on the other. Within a short period of time, I was working on my own, with only a little bit of input from Stan."

Roy was on the AVENGERS for about 70 issues, and is regarded as one of the all-time greatest writers of that series. Asked to name his favorite run on the book, he said, "the various periods where John Buscema was the artist, or when Neal (Adams) was drawing—those were the best—and the Kree/Skrull War was the height of that. But I worked with other good people, too—Barry Smith...Gene Colan did some fine issues, as did Sal Buscema and Rich Buckler...Don Heck also did very nice work on it."

"In fact, I created Adamantium, which was one of the more enduring things that I made up for Marvel. It was in a story with Barry. We just needed something that was harder than anything else, and I always liked the name Adamantine, which I ran across in an old screenplay called 'Prometheus Bound'."

Another of Roy's contributions to the Marvel Universe was the Avengers' foe, Ultron. "I liked the idea of a character re-inventing himself." (Another lasting Roy character, in the early 1970's, was Iron Fist, whom he created "the day after I saw my first kung fu movie, which had an iron fist in it!")

Roy feels John Buscema and Neal Adams bring to comics "the combination of realism and dramatic effect. Neal's work is more photographic, and John more illustrative, but both of them could draw anything you could get them to want to draw. They had the same kind of dramatics as Jack Kirby—another favorite artist—with just a little bit more realism."

Roy was the first writer to follow Stan Lee

on AMAZING SPIDER-MAN, and used his AMAZING issues to introduce Morbius in the first vampire story set in the modern Marvel Universe.

Roy especially enjoyed his run on the FANTASTIC FOUR because, as he notes, **"The Thing is my favorite Marvel hero. I love his dialogue, which kind of comes from William Bendix in 'The Life of Reilly.' And also, whether Stan realized it or not, it reads a lot like one of my favorite newspaper strips, 'Alley Oop'."**

Creating comics has always been in Roy's blood—he wrote and drew his first amateur comic at the age of seven (and he still has a copy of it)! When he was in junior high, Roy tried writing short stories and sci-fi/fantasy novels, "but I never really thought of doing it professionally. It seemed kind of a strange thing for a little kid from a small town in Missouri to become a writer. It just didn't seem like it was very likely."

After he finished school, Roy went on to teach high school for four years. The first actual comic books he wrote were for Charlton Comics when he won a fan contest. Then it was off to New York and the previously mentioned, brief stint at DC, before settling in at the House of Ideas.

Once Stan moved up to become Publisher of Marvel in the late '60s, Roy was promoted from Associate Editor to Editor-In-Chief of the entire Marvel line. He lasted for more than a few years in the job, before leaving the 9-to-5 life behind forever and heading for the warmer climes of Los Angeles. One of Roy's goals as Chief was to try to take Marvel in new directions, beyond just super heroes. "That's why I pushed sword and sorcery and science fiction so hard."

In the early 1970s, many fans were writing in, asking Marvel to acquire the rights to Conan the Barbarian. Roy contacted Glenn Lord, who was the agent for Robert E. Howard's estate, and Lord was willing. Because Roy had offered the Howard estate more money than he had been authorized to, Roy felt he should write the first few issues of CONAN himself to help defray the costs.

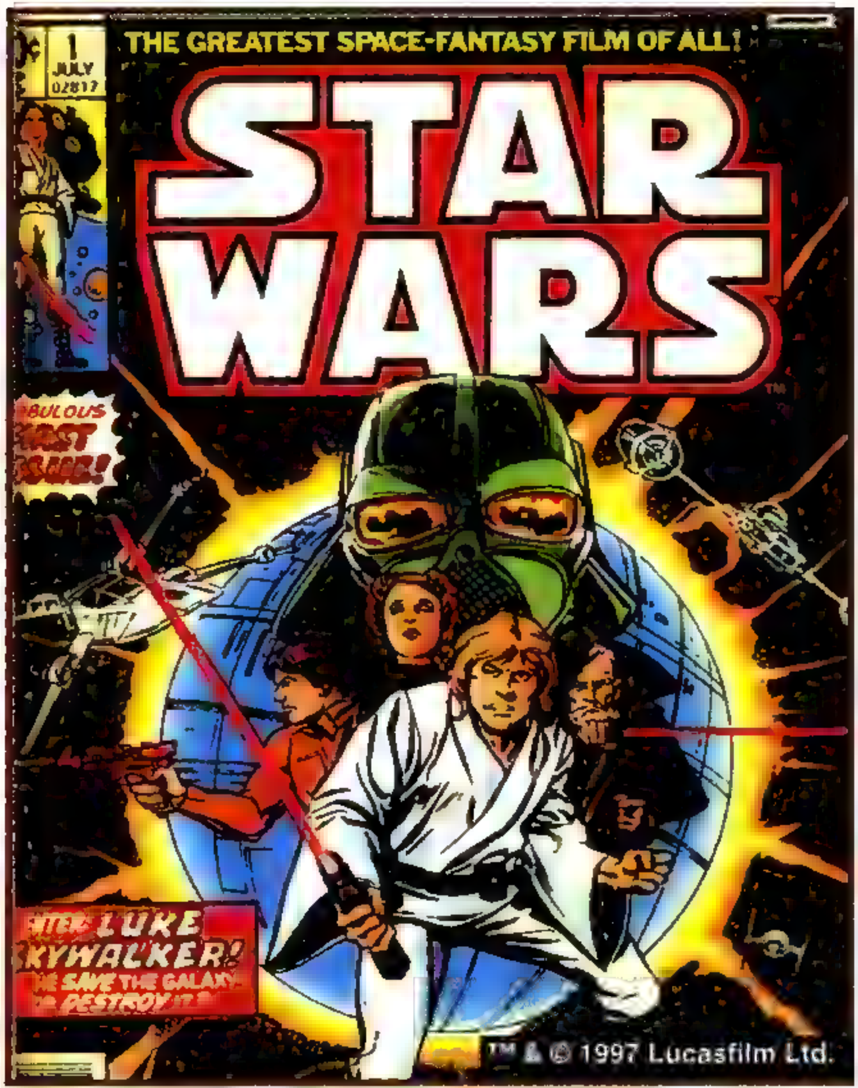
"Because of that I started to read (the old Conan stories), and I became a real fan of Robert E. Howard, but I wasn't a fan going in." Roy wound up writing hundreds of Conan stories, both in the color comic and the black-and-white SAVAGE SWORD OF CONAN magazine. **It's possible Roy has written more Conans than any other writer since Howard himself! Over the years, Roy adapted every single story REH ever wrote about Conan into comics form.** "We've been good for each other," Roy enthused.

Roy's only regret is that "Howard wasn't alive to see some of the rewards of his work. One of his creations went on to become a household name!"

Roy was also responsible for bringing "Star Wars" to Marvel. One night in 1976, Roy received a visit from his friend, Ed Summer, who brought with him a young filmmaker by the name of George Lucas, along with Lucas's right-hand man, Charlie Lippincott. Roy knew George's work: "He had done this wonderful movie I loved called 'American Graffitti'." Charlie and Ed told me they would like me to see if I could get Marvel to do a comic about 'Star Wars', before the movie comes out. Of course, I had never heard of it. Contrary to later rumor, there was not a lot of advance publicity about 'Star Wars'."

At first, Roy was not interested, but then he saw a pre-production painting of the cantina scene. As a long-time fan of space opera, Roy was hooked. Roy later learned that Marvel had already rejected "Star Wars" once, in keeping with former Marvel publisher Martin Goodman's old anti-sci-fi credo: no rockets, rayguns, or robots! Roy convinced the powers that be at Marvel to adapt STAR WARS, though circulation director Ed Shukin kept saying, "Why are we doing this? We're gonna lose money on this!"

Of course, "Star Wars" went on to become the biggest movie of all time. Roy scripted one more STAR WARS comic book



adventure beyond the movie adaptation, but ultimately left the book because he didn't enjoy the same freedom he had with Conan.

"Lucasfilm told us, 'You can't use Darth Vader, you can't do anything with the romance between Luke and Leia (though we know why now!)...it just wasn't any fun." Lucasfilm also objected to Roy's green rabbit character, who was deemed "too humorous."

Having brought both Conan and "Star Wars" to Marvel "makes me look very prescient," admits Roy. "I always thought Conan had (the right elements) to be a comic. It went on to become one of Marvel's most popular books for several years in the late '70s. I'm not gonna toot my own horn too much, but I have an eye for quality. I can recognize a good thing."

Roy cites the issues of Conan he did with Barry Windsor-Smith as "among the best times I ever had writing comics." When Smith left the series to be replaced by John Buscema, Stan asked Roy what he thought would happen. Roy answered, "I think we'll win fewer awards, and sell more comics!" And that's exactly what happened. I think that John's art did for Conan the same thing that John Romita did for Spider-Man. It was Romita's art that took Spider-Man to the top as Marvel's best-selling series."

One of Roy's biggest contributions to the Conan mythos was creating Red Sonja, who was based on two minor characters who had appeared in different Robert E. Howard short stories. Roy created an origin and a persona for her, and she went on to great fame. The Howard estate was so impressed with Roy's creation that they even awarded Roy co-ownership of the character.

Currently, Roy is working as a consultant on the all-new Conan live-action syndicated TV series! When you include episodes of the Conan animated series, as well as the screenplay (with Gerry Conway) of the second Conan movie, this means Roy has written Conan in every medium except prose! Roy adds, "I would like to get a chance to write Conan prose one of these days."

Among his literary influences, Roy lists "Shakespeare and Homer...my favorite modern writer, bar none, is Joseph Heller, author of *Catch-22*."

Back in the 1980s, in Los Angeles, Roy and writing partner Gerry Conway sold "8 or 9 screenplays, only a few of which ever got made." **Roy describes his adventures in Hollywood as "the usual awful experience. There were too many meetings, and too much input from people who don't agree. At least with comics, you can sometimes go off and do your own thing."**

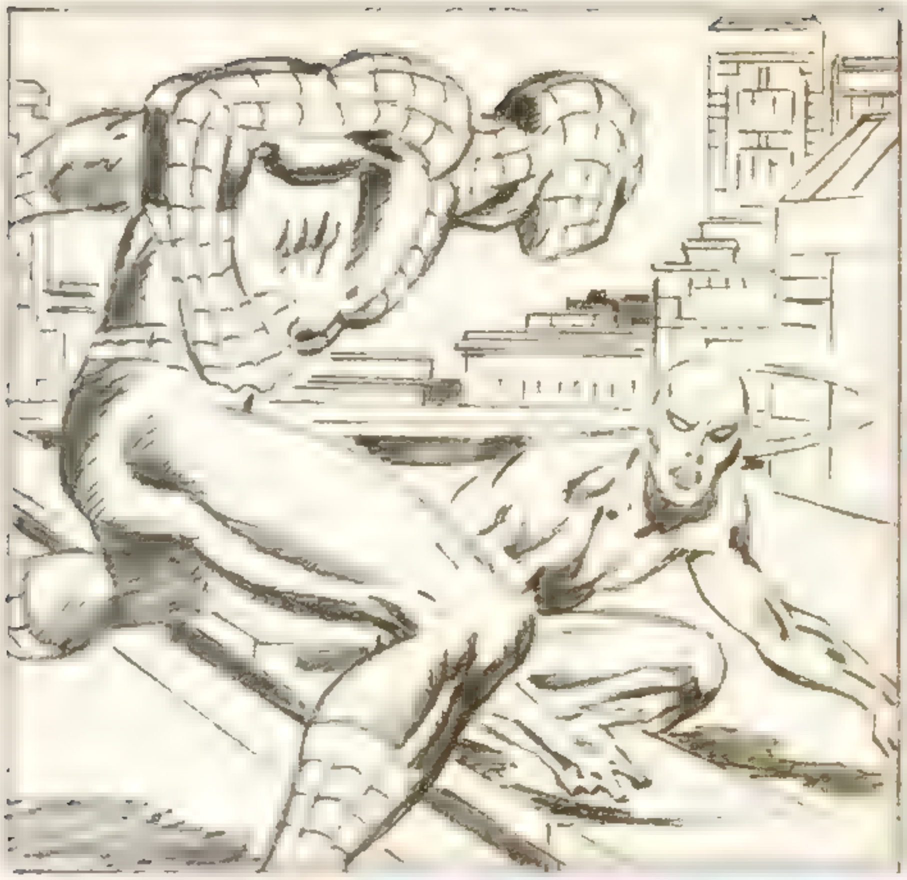
One showbiz job Roy does speak fondly of is working on the 1977 Fantastic Four animated series with Stan Lee and Jack Kirby. "Stan and I wrote almost the entire season with Herbie the Robot, and I really loved the experience. Jack did the storyboards, and it was a lot like writing the comic books."

Roy met his wife, Dann, about 20 years ago, and she has collaborated with him on many stories. (The two are even "fooling around with a horror novel" in their spare time.) Today, Roy and Dann live on a farm in South Carolina, along with a menagerie of animals, including "llamas, toucans, cattle, goats..."

One character Roy wishes he had had a chance to do more with is the Silver Surfer. "The Surfer was supposed to be one of the original Defenders, but Stan made me put Dr. Strange in instead, which actually worked out better." Roy also admits he would have liked to have done more with Captain America, but only in a World War II setting. That's why THE INVADERS is one of Roy's favorite series that he's worked on.

These days, Roy remains as enthusiastic about comics as ever. "With rare exceptions, any time I work on a comic, I'm enjoying it. I enjoy seeing the end product. I'm still as happy with it as I was years ago."

As you can see, though he may have grown to a man, at heart he'll always be Roy the Boy!



After nearly 50 years of drawing comics, including a lengthy stint on CONAN THE BARBARIAN, John Buscema retired last year, but his legacy will live forever. John brought a degree of realism to super hero comics the likes of which had never been seen before. Over the years, he's illustrated just about every Marvel super hero title, from THE AVENGERS to WOLVERINE. In this interview, the outspoken John B. tells why he considers Spider-Man the dullest character of all, and why he hates super heroes!

"i think the dumbest things in the world are super heroes!"

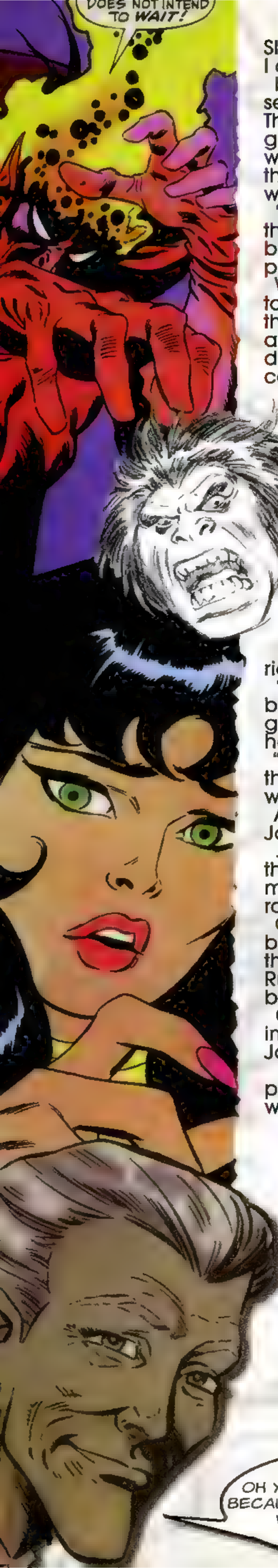
Born in Brooklyn, NY, in 1927, John Buscema grew up reading comic books, but like many youngsters of the era, he was more a fan of newspaper strips like PRINCE VALIANT and FLASH GORDON. John revealed, "I really admired Alex Raymond, Hal Foster, Burne Hogarth—they were the superstars back in those days."

John attended the High School of Music and Art in Manhattan, and spent his nights at another art school, Pratt. His first professional job came in 1948, when Stan Lee gave him a sample script about thieves digging up the grave of Abraham Lincoln. Today, John admits, "I had a problem drawing Abe Lincoln, believe it or not!" From there, John went on to do western and crime comics for Marvel until the comics industry went into a slump, and then left the field to go into advertising around 1958.

"That was a tough life, buddy," John says of the world of advertising, where clients would often want jobs done by Monday, which meant spending many a weekend crouched over a drawing board. John remembers, "I would go in on Friday to the agency, and then have to call my wife and tell her I wouldn't be home 'til Monday. You could never plan your weekends. Compared to that, doing comics is like a vacation!"

"Then in 1966, Stan called and asked if I would come back. He made me a very attractive offer, and I stayed for the next 30 years!" Returning to comics after having been away a while, John admits, "I floundered for some time. Then Stan showed me some of the stuff Jack Kirby was doing. Jack was the ultimate, as far as super heroes go. I got a lot from Kirby."

John's first job upon returning to Marvel was a Nick Fury story, followed quickly by a succession of super hero books, including DAREDEVIL, FANTASTIC FOUR, HULK, and AMAZING SPIDER-MAN. Asked to name his favorites, John said, "I enjoyed doing the



SILVER SURFER and THOR, especially when they met each other in Asgard. I also liked drawing Mephisto. He's so evil! I loved that!"

In the early 1970s, John was the first artist offered the CONAN THE BARBARIAN series, but at the time, Marvel couldn't afford him! John recalled, "Roy Thomas called and asked me if I'd be interested in working on it. I was really gung-ho; the character really appealed to me. But Martin Goodman, who was the publisher at the time, did not want to spend too much money on the book. Conan was a foreign character to him. It wasn't a super hero, it wasn't a western...

"So they took it away from me, because I was getting a higher rate, and they gave it to Barry Smith, who was probably the lowest-paid artist in the business at the time. I was amazed when I found out he was working for practically nothing at that time!"

When Smith left the series a few years later, John was more than happy to take it over. John's first step was to change the whole look of the book. "I thought Smith was going in the wrong direction. This was supposed to be a primitive civilization. He drew buildings and uniforms that were ornate, delicate. This was not a delicate period! They were a few steps above cavemen!

"He had Conan looking like some high school sophomore, with a small, teenie-weenie body. Even his face was feminine-looking. So I changed the entire concept."

John spent over twenty years doing various Conan titles for Marvel—an experience he rates as his career highlight. "I especially liked when Roy Thomas was writing it, and we were adapting the stories by Robert E. Howard."

Asked why the character of Conan appeals to him so much, John answered, "He's not a super hero. I think the dumbest thing in the world are super heroes. That's my opinion. I'm probably wrong. I'm not fantasy-oriented. I like realism. If anyone looks at my stuff, they'll notice it's not as stylized as most artists' work. I like realism in stories. That's why I enjoyed Hal Foster's stuff, Tarzan. These are real people. They're doing doing real things! They're not running through walls, or flying through the air. To me, I think super heroes are ridiculous.

"But they sell, and everybody's happy. I'll do (super heroes) if I have to, but I never really enjoyed it...until I got Conan. Conan is a real man. He gets hurt...he's very strong, a very powerful guy...but he's real! He doesn't have supernatural powers.

"And I also enjoyed the stories. I thought the stories were fantastic. I loved the freedom I had in creating these strange-looking cities. Some of the weird characters—sorcerers and monsters—they were great!"

Although he dabbled in plotting a couple of Conan stories over the years, John never did any scripting. "I can't write. I can barely sign my name!"

John preferred the black-and-white SAVAGE SWORD OF CONAN because the extra page length gave him more space to tell the story. "You had more leeway—I think they ran about 50 pages. There was an awful lot of room to do a lot of things. In a 22-page book, you can't do as much."

Over the years, John has worked with some of the best embellishers in the business. "One of the best inkers was Tom Palmer—we worked together on the super hero stuff. My brother (Sal) did a bang-up job. Frank Giacoia. Rudy Nebres, as far as I'm concerned, is one of the best inkers in the business. He was a terrific inker and he could draw, too."

Occasionally, John would ink his own work. "I enjoyed penciling and inking myself on Conan." Apparently, talent runs in the Buscema family as John's daughter, Dianne, inked his final Conan story!

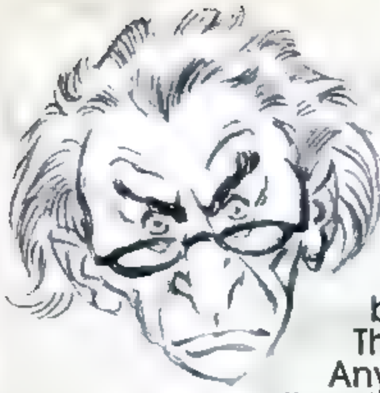
One of the things John is most famous for is his uncanny speed. At his peak, John averaged three to three-and-a-half books a month. When he was drawing both monthly Conan titles, he averaged 75 pages a month.

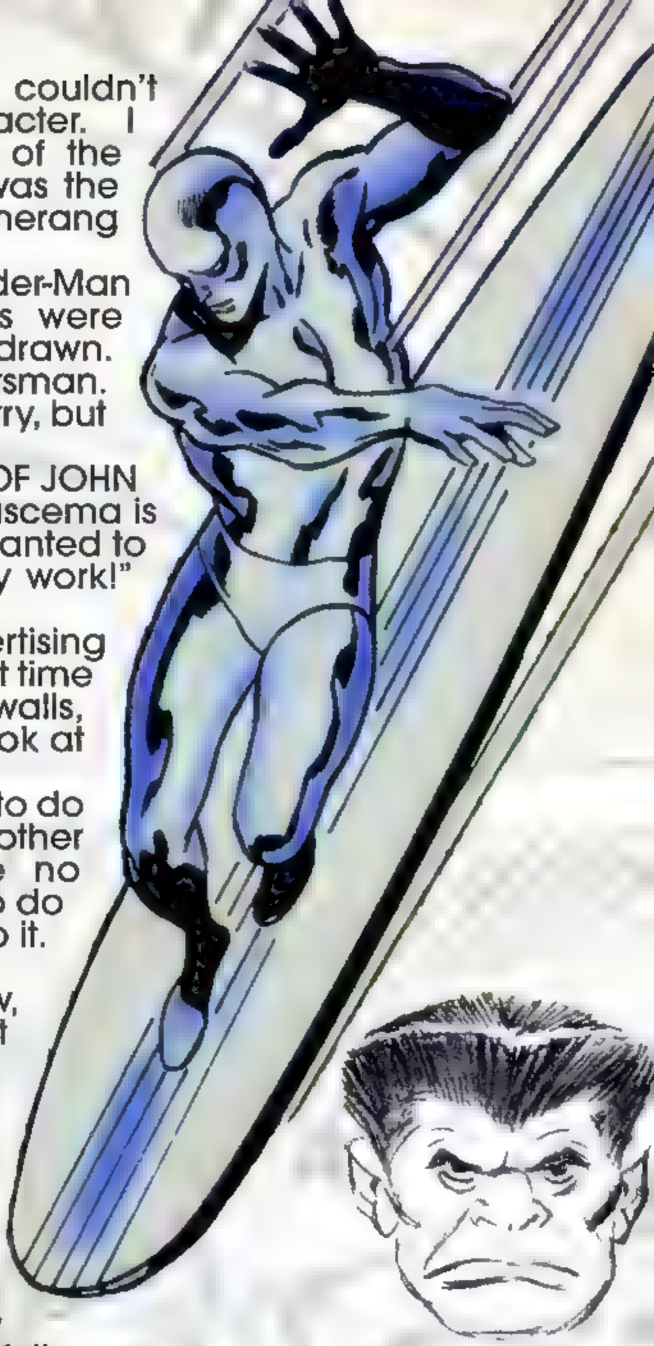
"aunt may just annoyed me.
if it was up to me, i would had her fall
off the roof of a building!
she was a complainer."

With full pencils, he could do three pages a day. If he was doing breakdowns, that number rose to an incredible seven pages a day!

Despite his incredible speed, there are some characters John would rather not have drawn at all. "I think the dullest character in comics, bar none, is Spider-Man. First of all, I hate drawing the costume, with all those lines. I did not enjoy the character. Even though some of the top men have worked on the book, Stan Lee wrote it, and you couldn't get any better people to work on it, I still thought it was a dull book. Again, this is because I'm not into super heroes."

"Aunt May just annoyed me. If it was up to me, I would have had her fall off the roof





of a building! She was a complainer. I couldn't stand Jameson—another irritating character. I didn't care for them! I thought one of the dullest characters in the whole book was the Green Goblin, flying around on a boomerang or something!"

John confesses, "The one who did Spider-Man the best was John Romita. The girls were beautiful; the characters were beautifully drawn. The guy is a master storyteller, a master draftsman. Anybody else who touched that book, I'm sorry, but they just turned me off."

There has been talk of Marvel putting together an ART OF JOHN BUSCEMA book, similiar to the one done for Romita last year. Buscema is amenable to the idea. "They called me up and asked me if I wanted to do it, and I said, "Why not—as along as I don't have to do any work!" (laughter)

John has saved a lot of his old work, dating back to his advertising days. "I've been going through all my old stuff. In fact, for the first time since I've been living here, I'm starting to hang my stuff on the walls, which I never did. I never cared for any of my stuff. But now I look at it and I say, 'It's not too bad!'"

Last year, John retired, after having spent fifteen years planning to do so. He has received many job offers from Marvel, as well as other comics companies, but "I turn them all down. I have no interest in doing comics. Right now, the way I feel, I don't want to do it. Maybe next year, I'll get the urge, and maybe I'll go back into it. But right now, I don't want to do anything.

"I worked for almost 50 years, with very few vacations. Right now, all I'm doing is enjoying doing nothing. I know I'm going to get back to doing something. I don't know what it is. I'll paint, or I'll teach, or whatever."

John has some teaching experience—back in the 1970s, he taught comic book art at a school in Manhattan. "It was a very enjoyable experience," John relates, but ultimately the two hour commute into the city, combined with a full-time penciling job, proved too draining. When Stan suggested putting John's art instructions into book form, HOW TO DRAW COMICS THE MARVEL WAY was born. "That book's been around for twenty years. They keep reprinting it every year, and it sells beautifully every year!"

John doubts he could teach today's artists, because "I always thought drawing was the most important thing, but apparently today it's not important. Today, technique is very important. That's what they look for." John does not have much respect for most of today's superstar artists, many of whom he says have no idea how to draw a figure. But, he adds, "There are some popular artists who I think are fantastic: John Romita's son, Joe Kubert's sons, and a few others."

John's one regret about his career in comics: "I never did do anything that made me say, 'I love this!' I was always rushed, no matter what I did. I never had enough time to do the job I wanted to do. I had to meet those deadlines."

One of the benefits of his career in comics is that John has been invited to many conventions over the years in Europe. "In the States, I refuse to go to any conventions. I've been to many countries in Europe—Italy, France, England—I'm going to Spain in October. I think that's one of the great things that's happened to me over the years—being able to go over there, experience the different countries, and make some nice friends!"

Now he finally has time to do whatever he wants. "The most I would do is a one-shot. I'm pushing seventy! Who the heck wants to work? (laughter)"

Barry Dutter

30 minutes with...

Al Williamson has been illustrating comics for almost fifty years. In a business that chews up and spits out talent like Galactus on a planetary eating binge, Al has survived. His talent has inspired and influenced comic pros around the world.

He's drawn everything from cowboys to space aliens and even...Hey, wait a minute...This is an interview, not a bio piece. How about I just ask the questions and let Al expound further about his career.

Starting with the obvious,can you tell us about your introduction to comics and illustration?

I was first exposed to comics around 1939 or 1940 when I was about nine years old. I never thought I'd be an artist. I was born in the States, but grew up in Colombia. All the comics I saw as a child were mainly from Mexico.

A few of the artists who inspired me at a young age were Carlos Clemen, Will Eisner, and Milton Caniff. Eisner did a strip called "Hawks of the Seas" and he signed it "Willis B. Rensie" (the surname is Eisner spelled backwards). What got me looking very seriously into becoming anartist was when I saw "Flash Gordon Conquers the Universe." I was enamored of Alex Raymond and tried to copy his style because he could draw figures better than just about anyone.

So, after years of study and persistence, when did you get your break?

My first comic job was with FAMOUS FUNNIES in 1948. In the old days, comics always had a storied page in text. I did little spot illustrations for the text pages. Eventually, they gave me a job on one of their books called HEROIC COMICS. It centered around true stories of everyday people who did heroic things. The first story I did was about a Boy Scout who saved someone from drowning.

Your career has been pretty well rounded. Do you have a favorite genre?

My favoritr subject to draw is science fiction along with the westerns. Early on I didn't care to draw civilian type things like ties, shoes, and cars; I wanted to do the adventure stuff. I worked for EC doing science fiction from 1952-55 along with many westerns for assorted companies. I did John Wayne stories for his comic, CHEYENNE KID for Charlton, and a few things for Marvel (KID COLT, RINGO KID, and MATT SLADE: GUNFIGHTER).

The westerns that I did for Marvel, written by Stan Lee, were some very good stories. Gray Morrow and I were talking about them a couple of years ago and how much fun they were to do. Most were short three to five-page stories that were enjoyable to draw. Stan was very easy to work with and I never had a problem. As a matter of fact, I saw Stan at the Chicago Comic Convention just after I was reminiscing with Gray and told him of our conversation. He seemed very appreciative of my comments and was sincere when he told me of his fondness for the western characters.

Did you ever experience some shaky times while working in comics?

After the installation of the Comics Code many comic companies shut down...it was hard finding work. I was kind of lucky because the western comic jobs seemed more available. But overall, things were bad for freelancers in the late '50s.

When did it start to turn around for you?

In 1960 I got a call from John Prentice who was doing the newspaper strip "Rip Kirby." He took over the strip after its creator, Alex Raymond, was tragically killed in a car accident. Anyway, I had never met John, but somehow he saw my previous stuff and wanted to know if I'd like to work with him. That's when I really learned how to draw cars and modern buildings.

Did you notice a difference between newspaper strips and comic books?

John was very good, he was very patient. It took me a couple of months to get comfortable with the strip. Drawing a newspaper strip is very different from doing a comic book. It's a little hard to explain unless you've experienced it. When drawing a strip you have a small amount of space to provide a clear picture of the story; whereas with a comic page you have all this room to do these great and wonderful things. You can have panels in all kinds of configurations and show greater detail. In a strip you have to keep it kind of clean yet still make it interesting.

Were there any other comic strips that you worked on after gaining some experience on "Rip Kirby"?

The goal of every artist from the '30s through the '60s was to have a newspaper strip. In January of 1967 I was given a chance to take over a strip with Archie Goodwin as the writer. That comic was "Secret Agent Corrigan," which was previously titled "Secret Agent X-9." Back in 1933 King Features Syndicate hired Dashiell Hammett and Alex Raymond to create this character as direct competition for Dick Tracy.

We were offered a one year contract at the time. Archie and I went to lunch and sort of said to each other, "I'll do it if you

© 1997 Lucas Film Ltd.

do it...," and we agreed to give it a try. We continued on "Secret Agent Corrigan" under renewed yearly contracts from 1967 until 1980. I'm into the James Bond kind of tales and I knew Archie would always give me a great story...he never failed me.

One thing I'd like to set history straight on was the various misprints that Archie and I wanted to change the name of the strip to "Secret Agent Corrigan." Mel Graff, who previously had the strip, gave the character the name Phil Corrigan. That was fine as a character name because Graff did a good job with it. In an effort to give the strip a new look, King Features decided to change the title. We fought for it to remain "Secret Agent X-9," but lost out in the end. I liked using the name X-9 because it gave an air of mystery to the character.

Being that X-9 went so well, did you work with Archie on anything else?

Another strip we did that is probably more recognizable to a general audience was "Star Wars." It ran as a daily and on Sunday. With all the robots and the spaceships I had to hire an assistant. Drawing something like the Millennium Falcon was very time-consuming. I hired a very good artist by the name of Carlos Garzon. The stories were in the time frame between Star Wars and The Empire Strikes Back. One story I remember was how the Rebels found the planet Hoth. Lucasfilms was very cooperative with whatever we did. It was definitely one of my favorite jobs.

After experiencing the ups and downs of this business, what advice can you pass on to future comic book pros?

If you get a job, just meet the deadline...meet the deadline and don't screw around! Just meet the deadline! If you don't meet it, you don't work. Nowadays, some of these guys get away with murder. Geez...I can't believe it! It used to be that if you missed a deadline you were fired. Those editors didn't fool around.

What's occupying your time today?

Right now I'm inking Pat Olliffe on a Spider-Man title and occasionally I do an illustration or a cover for something dealing with Star Wars.

—Dean Davis

Dean Davis is a contributing writer to Marvel VISION and coincidentally is currently writing "Secret Agent Corrigan" for the European market.

© 1997 Lucas Film Ltd.

Built anything Cool lately?
1A
2A
3A
4A
Check these out!
Get a Model Kit for a Penny!*
LIMITED TIME OFFER
*plus $2.99 shipping & handling
That's right! You can get one of these excellent Revell-Monogram kits for only one penny! Up to a $10 retail value! Just mail the order form below, or send us your name, age, address and the number of the kit you want, along with $2.99 for shipping and handling (that's $3.00 total), and prepare yourself for a wild ride.
MAIL TO: Kit Offer Dept.A Revell-Monogram
8601 Waukegan Road
Morton Grove, IL 60053
Send check or money order for $3.00 made out to Revell-Monogram. (No cash.)
Allow 6-8 weeks for delivery. All orders shipped UPS Ground. (No P.O. Box addresses, please.) Offer good in U.S. and Canada only. Quantities limited. Revell-Monogram reserves the right to substitute another kit from selection shown. Limit 1 per customer. Offer expires 3/31/98.
Name ______
Address ______
City ______ State ____ Zip ______
Phone ______
Age ____ Male ____ Female ____
Have you built model kits before?
yes ___ no ___
If so, how many? ______
Please circle the kit you want:
1A 2A 3A 4A
Today's date ______
DO it! Just for the FUN of it.
SnapTite® Kits require no gluing or painting. (Ages 8 and up.) F-16 and Chevy Coupe require glue and paint, not included. (Ages 10 and up.)
Revell MONOGRAM
www.revell-monogram.com
ALL TRADEMARKS USED UNDER LICENSE.
© REVELL-MONOGRAM, INC. 1997

PUNISHER - TIME SLIP

WELCOME TO THE MARVEL UNIVERSE THAT WOULD HAVE BEEN IF TODAY'S HOTTEST CREATORS HAD BEEN AROUND AT THE BIRTH OF MARVEL COMICS. THINK OF THIS AS THE WORLD THAT MIGHT HAVE BEEN. THINK OF IT AS THE WORLD THAT MIGHT STILL BE COMING.

FRANK TERAN, WHOSE ARTWORK AND STORYTELLING BLEW FANS AWAY ON THE PUNISHER AND WHAT IF? AND IS SURE TO FREAK PEOPLE OUT ON HIS ALL-NEW SABRETOOTH ONE-SHOT, TURNS HIS RENDERING WIZARDRY BACK TO FRANK CASTLE, THE PUNISHER.

YOU MAY HAVE HEARD OF THE STORY OF THE TRAGIC AND ACCIDENTAL DEATHS OF MARINE FRANK CASTLE'S FAMILY IN A CENTRAL PARK MAFIA HIT. SURELY HIS REPUTATION HAS NOT ESCAPED YOU. HE IS THE ONE WHO CHOSE THE FACE OF DEATH AS HIS SYMBOL, AND WORE IT ON HIS CHEST IN A ONE-MAN WAR ON CRIME, USING EVERYTHING HE LEARNED IN WAR AND JOURNALED HIS ATTACK ON THOSE WHO WOULD KILL INNOCENTS.

BUT IN THE WORLD OF TIME SLIP, THE WORLD WHERE FRANK TERAN DESIGNS THE PUNISHER, IT'S A JOURNAL OF A DIFFERENT KIND- IT'S A LOG BOOK OF DEBITS AND CREDITS. FOR HERE, FRANK CASTLE WAS NO MARINE, BUT AN ACCOUNTANT.

THE DEATH OF HIS WIFE AND CHILDREN WAS INDEED TRAGIC... BUT IT WASN'T UNTIL 5 MONTHS AND 3 DAYS AFTER THEIR DEATH THAT FRANK READ IN AN ISSUE OF NEW YORK'S LEADING NEWSPAPER, THE DAILY BUGLE, THE NUMBER OF GUN-RELATED DEATHS IN NEW YORK CITY THE YEAR BEFORE HIS FAMILY HAD BECOME STATISTICS... NUMBERS. AND THIS WAS TOO MUCH FOR FRANK. SOMETHING SNAPPED. SOMETHING DEEP WITHIN HIM. OR PERHAPS, SOMETHING WAS LOOSED. SOMETHING WAS SET FREE THAT HAD ALWAYS KEPT ITS HEAD BOWED TO A DESK AND JOB.

TO FRANK, EACH LIFE HAD BECOME A NUMBER. A CREDIT IN THE WEALTH AND WORTH OF THE CITY. AND EACH DEATH WAS A LOSS. A DEBIT AGAINST THE CITY. FRANK SWORE THAT THE DEBITS MUST EQUAL THE CREDITS. FOR EVERY INNOCENT LIFE LOST, FRANK, USING WHAT LITTLE WEAPONRY HE COULD FIND AND WOULD BE SUPPLIED TO HIM BY THOSE SYMPATHETIC TO HIS CAUSE, WOULD TAKE THE LIFE OF ONE WHO WAS NOT SO INNOCENT. AND THE LIVES LOST AND THOSE TAKEN WOULD BE WRITTEN AND CATALOGUED IN HIS CATALOGUE. OFTEN, FRANK FORGOT TO EAT... OR SLEEP. THERE WAS NO TIME. IT WAS THE BOOK THAT MATTERED MOST. KEEPING THE BOOK UP TO DATE. KEEPING IT BALANCED.

THERE ARE 5 INNOCENTS SLAIN IN NEW YORK EVERY DAY.
AND FOR THOSE CRIMES, THERE MUST BE AN ACCOUNTING.

THE NEXT YEAR, THE DAILY BUGLE REPORTED THAT
THE NUMBER OF DEATHS FROM GUNS IN THE CITY
HAD DOUBLED.

EXACTLY.

Gil Kane is one of the most respected and recognized artists in comics! He's been in the business for over fifty years, and has drawn just about every character you can think of! At Marvel, he is best known for his stints on AMAZING SPIDER-MAN, HULK, and WARLOCK! In the 1970s, there was a period where he was responsible for virtually every cover of every Marvel Comic! These days, Gil is working as hard as ever on a variety of projects!

Like his fellow comics greats, John Romita, Sr. and John Buscema, Gil Kane grew up in Brooklyn during the Depression. There must have been something in the water back then that led to artistic greatness!

Gil grew up with the same influences cited by Romita and Buscema: early comic books, and especially, newspaper adventure strips. Gil, who was born in 1927, notes that "by 1939, some of the best people who were ever going to come into comics were already in comics: Lou Fine, Will Eisner, Reed Crandall, and Jack Cole. Already there was enough there to inspire anybody. As far as newspaper strips, everybody followed Alex Raymond on 'Flash Gordon,' Hal Foster or Burne Hogarth on 'Tarzan,' and Milton Caniff on 'Terry and the Pirates.' These were the masters of the field."

Gil describes his childhood as "economically poor, but very rich environmentally. It was a wonderful, typical upbringing for a big city kid." As a boy, Gil always dreamed of working on comic books, and he wasn't even out of his teens before he landed his first gig! (Though as Gil notes, "Joe Kubert was the same age as me, and he had already been working for a year!") At the age of 16, Gil's first job was drawing "Inspector Bentley of Scotland Yard for MLJ," the company known as Archie Comics today.

From there, Gil said, "I went to work as Jack Kirby's assistant for about six or seven months, before he and Joe Simon went into the armed service. I worked on SANDMAN, BOY COMMANDOS, and NEWSBOY LEGION." Gil has fond memories of his days with Simon and Kirby. "It was great. They had a studio that DC paid for in Tudor City—it was very elegant, in this private little community. I got to know Jack and Joe fairly well on a somewhat personal level."

Gil served in the army from 1944-1945, where he caught the tail end of World War II as a medic in the Philippines. When he returned to the States, he went back to the drawing board. His first Marvel work came in the late '50s, with an offer from Stan [Lee]. "Then, in about '65, when the new (super hero) material started coming out, I went back to do Captain America and the Hulk."

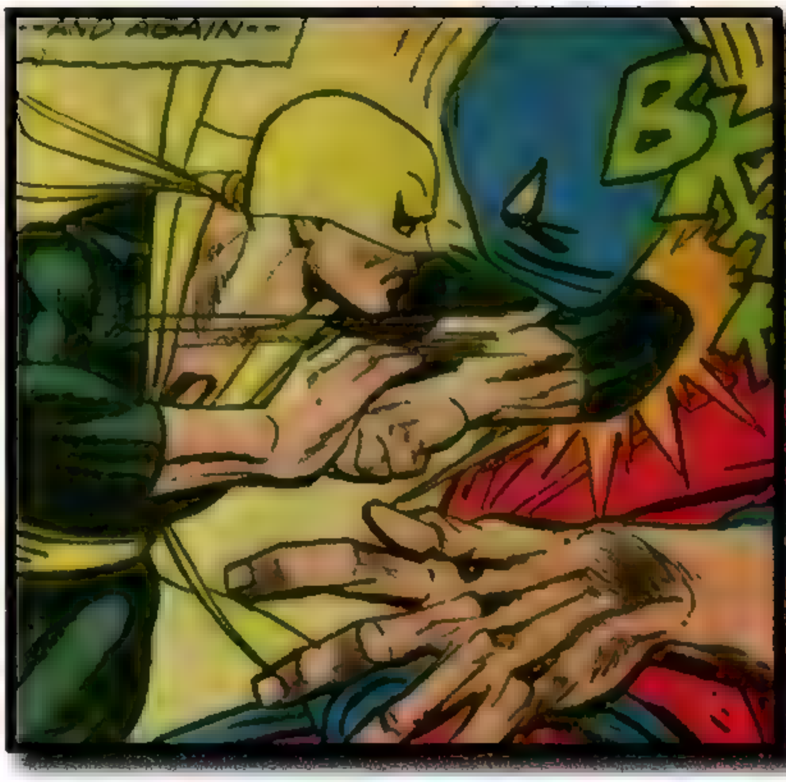
Gil enjoyed his collaborations with Stan. "Stan had a point of view he had developed for the super hero material that he and Jack and [Steve] Ditko had done. He was able to pass on this point of view to the artists who ultimately came to work (for Marvel) whose work was not like Jack's. That's why he was able to convert the people who were ineffective at DC into effective people at Marvel.

"When I was working with Stan, we would talk over an outline, and I would go home and draw the story out, and add written descriptions of what I thought the characters should be saying. And he would convert all of it into a very personal style. He transformed comics by use of this new way of working.

"Prior to this, artists always worked from finished scripts, and the writer was the one who decided the pace of the story. Now the artist controls the pace of the story. [This new method became known as the "Marvel Style". — Tim]

"It became easier for Stan (to write the stories) because he was essentially the only writer (for the whole Marvel line). It was easier for the artist, because they could pace it as they felt it should be. So there was more action than there used to be, and Stan, with the freedom now to write after the fact, was able to give the characters wisecracks and an awareness that they couldn't possibly have had before the story was drawn.

"As a result, I thought it was the biggest revolution in writing in comics up to that point. I haven't seen a revolution to equal it in terms of how important that single idea was. There are better or worse writers, but the fact is that that one basic idea had made possible the kind of collaboration that I prefer, that I know a lot of artists prefer. Not every writer prefers it, though. Most writers prefer to write finished scripts, so they have total control.

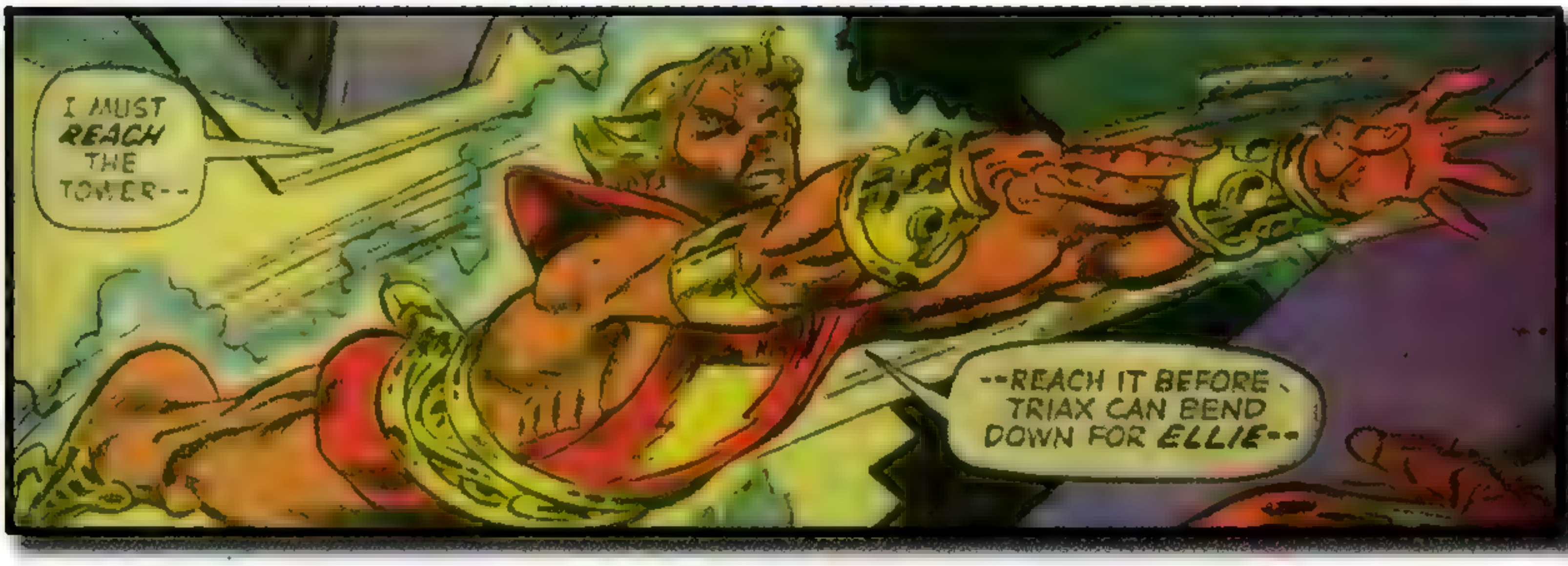


"Stan equalized (the creative process). He created a new dynamic in the art, because he allowed the artist to work at his own pace and to succumb to his tendencies—in other words, (I was encouraged to draw) the things that I liked best. I would draw the things I liked with a degree of passion that I couldn't have had working off a full script."

The early to mid-1970s were a particularly prolific period at Marvel for Gil. As he recalls, "I did about 1,000 covers, and drew just about every character that Marvel had except the Fantastic Four."

Gil left comic books for a while to launch the comic strip "Star Hawks" with Ron Goulart. "I dropped (all my comic book work) when I got a syndicated strip. Then I picked up a second one, which was Tarzan, doing the Sunday pages.

"I loved doing the strips. I found it was easier work than comic books. The only trouble was that "Star Hawks" never got enough papers. I tried to bring the comic book page to comic strips, with a double-tiered format. "Star Hawks" was twice the size of a normal strip. It looked like a comic book page. Newspaper editors hated the idea of giving up that much space.



"I made a good living, but it started to peter out. At that time, we had to compete directly with the "Star Wars" strip—editors only wanted one sci-fi strip, and Star Wars was the hottest thing out , so that was the one they picked."

When "Star Hawks" folded after a five-year run, Gil headed out to California and went to work for the animation studios. "I learned a lot on the newspaper strips, just as I did in animation. I enjoyed both tremendously. I worked on Superman (the animated series) as the art director—I designed all the characters. I worked on Rambo, I worked on Chuck Norris. I used to do presentations.

"Some of the best work I ever did was in animation. The only problem was that so many other people worked on what you did. You always had to work very specifically to somebody's requirements."

These days, Gil is as busy as ever. As he puts it, "I'm working for everybody!" In addition to work at DC, Image, and possibly

Acclaim, Gil recently finished a Thor cover for Marvel, and is working on a 12-page Avengers story for a one-shot called HEROES & LEGENDS. Gil said it feels good to be working once again on Earth's Mightiest Heroes. "I must admit, there's a little deja vu!"

Gil lamented that he's not as fast as he was in his prime, in the late '60s. "I wish I had a faster way to do the work. In the old days, I could handle it. I used to consider John Buscema, myself, and Jack to be the three workhorses of Marvel. I could pencil seven pages in a day, but that wasn't average. The average was three or four pages. I could ink about two to three a day."

Asked to list some favorite inkers that he has worked with, Gil names "Dan Adkins...Craig Russell—I liked his stuff very much. All the other guys were sort of good. We were all turning out stuff very, very fast. Volume made a difference in the quality of the work. The emphasis was always on action.

"But today, people are really taking their time, they're doing very careful work. All of a sudden, they're making cars more realistic, they're putting all the bricks in brick walls...it just means that the whole effort is more intense, with all the photographic references you can muster.

"Comics in that sense is changing. It's no longer this spontaneous thing, related to Popeye and Orphan Annie. It's related, in a broad way, to regular illustration. The procedures are the same as they are in illustration. For anybody to work at half the speed that I worked at then is not possible."

Gil said he occasionally uses photographic reference himself, when necessary. But he feels some artists today rely too much on photos and models. "It doesn't require any creative thinking—it's more mechanical, more precise."

"I suspect that everybody works much more slowly because the level of quality of the work shows much more focus. The way we used to do comics was essentially a refinement of standard cartooning techniques. Now, even though some of the drawings are very effective, some of the techniques are very formal."

Often praised by his fellow pros for having the most realistic anatomy in comics, Gil explained his technique came about through extensive practice. "I did millions and millions of figure drawings of every source I could find. You can never stop or let up, because the minute you do, you begin to slide backwards. It's a constant effort to stay ahead."

Gil feels it is important for an artist to stay on top of his craft, or he will be left in the dust by talented newcomers. "There are guys coming in who are fanatics, and put in all the work there, and, as a matter of fact, they're able to do it more easily because they get paid better than we did."

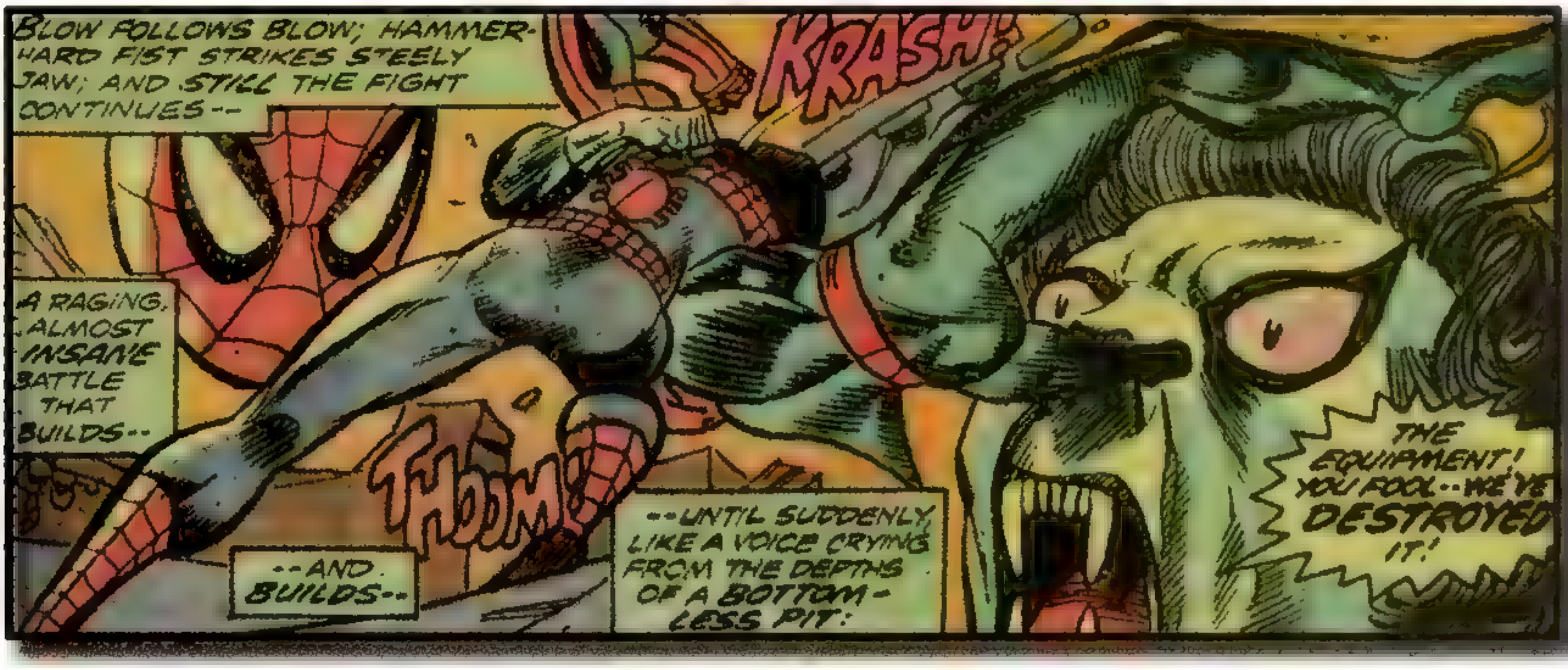
Although he had a few life-drawing classes in his teens, Gil said that he is mostly self-taught as an artist—a situation he regrets today. "I would have saved myself a lot of trouble if I'd gotten formal training. There's nothing like education to speed the process along, because drawing is a mechanical process. And until you start thinking properly, you can't even appreciate what it is you're not doing. When you educate yourself, you're doing it the hard way."

Gil has actually passed on some of his knowledge to the next generation of artists through lectures at NYU and Parsons School of Design.

His advice for aspiring young artists is to try to keep their work relevant. "You look at artists who used to be popular 20, 30, 40 years ago—all of a sudden, they lack a certain relevance. For instance, I love jazz and big band music—I still think it's just about the best music there is. I can't stand any of the current music. That stuff sounds like a foreign language to me. I'm so steeped in the culture of the time in which I grew up.

"Hal Foster—his Prince Valiant—is not as highly regarded today as it once was. More attention is paid to Jim Lee today than to Hal Foster. It's possible for every artist to be irrelevant, unless you have a career like Jack Kirby—he has a level of excellence that allows him to transcend different time periods. He was the definitive super-hero artist in the forties. He was the definitive super-hero artist in the sixties and seventies. Only if an artist has certain dynamic qualities in his work is it possible for him to survive the generation gap."

When asked to name his favorite Marvel character, Gil responded, "The strip I enjoyed most at Marvel was the AMAZING SPIDER-MAN. Roy Thomas and I were doing it, and I used to do a lot of the plotting. After a while, I used to do the first [issue] of each new book. I did the first CAPTAIN MARVEL, I did the first WARLOCK, I did the first IRON FIST...not to mention all the covers. It was varied, but it was hectic. Sometimes I would do 25 covers in one week!"



Gil revealed it was much easier doing covers for Marvel than it was for DC. "They like poster-type covers at Marvel. At DC, they liked the covers to present some sort of puzzle where the answer could be found inside. At Marvel, when they got stuck (for a cover concept), they would say, 'Just do a pin-up!'"

Gil recently turned 70, but he has no plans to retire, as Buscema recently did and Romita attempted. Asked if he plans to keep on drawing for quite some time, Gil laughed and said, "I plan to keep living for quite some time!"

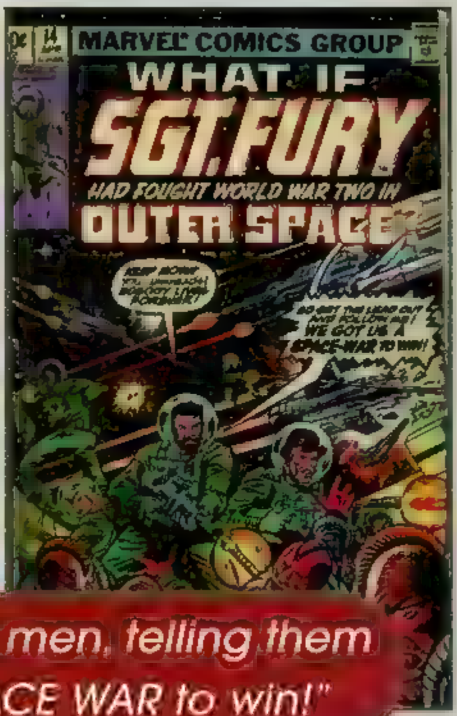
.... Barry Dutter

SEE YOUR WORLD IN A WILD NEW WAY...
With NOGGLEGOOGLES, your everyday world's BUSTIN' OUT!
the secret world of ALEX MACK
...WITH
3D
NOGGLE-GOGGLES!
One pair in specially marked boxes of
With NOGGLEGOGGLES you can see it all,
even posters get weird on the wall!
Post
Golden Crisp
FREE
Post
HONEY-COMB
FREE
Post
WAFFLE CRISP
Watch for
NOGGLEVISION
© 1997 Kraft Foods, Inc.
© 1997 Viacom International Inc.

MARVEL SILLY MOMENTS

WHAT IF SGT. FURY HAD FOUGHT WORLD WAR TWO IN OUTER SPACE?

IN SPACE, NO ONE CAN HEAR YOU HOWL



Perhaps the strangest issue of WHAT IF ever published was the fourteenth issue of the original series, which offered this far-out premise: "What If Sgt. Fury had fought World War II in outer space?" This is a tantalizing question Marvelites had been asking themselves for years, along with "What if the Incredible Hulk had been blue instead of green?" and "What If the Amazing Spider-Man had been bitten by a radioactive Aunt May?" The cover offers a shot of Fury barking orders at his men, telling them to "KEEP MOVIN', you lunkheads! We got us a SPACE WAR to win!"

The cover offers a shot of Fury barking orders at his men, telling them to "KEEP MOVIN', you lunkheads! We got us a SPACE WAR to win!"

The comic basically reads like an issue of SGT. FURY & HIS HOWLING COMMANDOS, only set in space! The story starts with the Watcher explaining that in this alternate universe, drawings of early flying machines by Leonardo DaVinci inspired mankind to explore space flight much earlier than in our universe. Thus, by the time World War II happened, manned space stations and faster-than-light starships were already a reality!

Instead of the Nazis, the villains of the piece are a bunch of lizard-like aliens called the Betas! (You can tell they're evil because they look like lizards!) Each of the Howlers has the same personality as they do in our universe, and they even have variations of the same weapons. Instead of an ordinary lariat, cowboy Reb uses a "Lasso-Launcher!" Gabe Jones blows a "sonic laser bugle!" "Dum Dum" Dugan wears his bowler hat—under his space helmet! Ladie's man Dino Martelli moons over a picture of "a red-skinned doll" he left behind on one of the Alpha Planets. And Fury keeps an unlit cigar inside his helmet!

Together, the Howlers train against a bunch of robots and meet their new commanding officer—a computer! Having recently lost his human C.O., "Happy"

Sawyer keeps an unlit pipe inside his helmet!

Sam Sawyer, Fury is horrified to see a man replaced by a machine. A flustered Fury protests, "Nick Fury...ain't takin' no orders from a talkin' JUKE BOX!" But eventually Fury does learn to take orders from his mechanical C.O., as the events of World War II unfold exactly as they did in our universe—with a sci-fi twist!

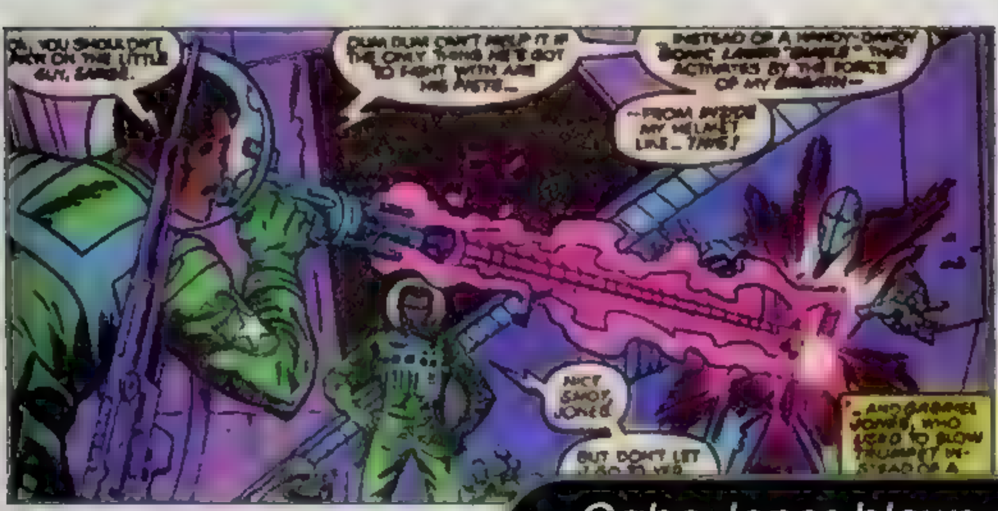
Just as the Japanese bombed Pearl Harbor in our world, a sneak attack on "Space Station Pearl" draws the U.S. into the war in this version. The most significant battle of World War II, the Battle of Midway, instead becomes an attack on Earth Station Midway!

When the Howlers' computin' commander is buried under a ton of rubble during a Betan ambush, Fury stops to rescue the trapped machine. In gratitude, the computer prints out two words: "Thank you." (Gosh! Even a computer can have feelings!)

A flustered Fury protests, "Nick Fury...ain't takin' no orders from a talkin' JUKE BOX!"

Fury and the Howlers, along with a robot "guardian angel," are sent on a mission to the starship Yorktown, where they are to meet with the admiral of the ship. At the last minute, their "guardian robot" warns them that the admiral is the traitor who planned the attack on the Midway! Sure enough, the "admiral" turns out to be that Ratzi, Baron Strucker! Strucker is hoping to revive the cause of Nazism on Earth, which had been squelched by the war with the lizard aliens!

Fury and the Howlers overthrow Strucker and his Nazi minions, and take over the starship. They then use the Yorktown to launch a final attack on the Betan flagship. The mission is a success, but there is one casualty—the robot guardian angel! Much to his surprise, Fury mourns the loss of his little robot buddy. He laments that "I just JUNKED the only TIN MAN that I'd ever become buddies with!"



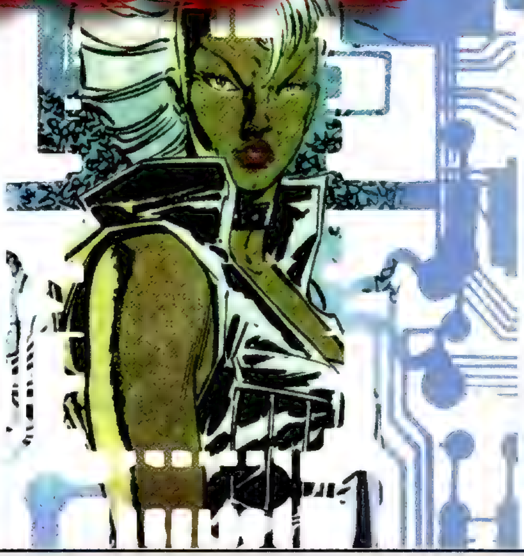
Gabe Jones blows a "sonic laser bugle!"

If even a techno-phobe like Fury could learn to love robots, maybe there's hope for the rest of us! Tune in next month for "What if the Avengers had signed the Declaration of Independence on the Moon?"

"She moves like a goddess, and she looks like a queen." --- Alexander Pope

We live in a world frequented by deities long thought myth. Hercules and Thor, two legendary gods of lore, have been seen to not only be real people... but I myself have fought alongside them on numerous occasions. In fact, many are the times I've even found myself at odds with the powers above and below. Yet through it all, never have I met someone more regal of bearing, more stunning of countenance, more worthy of the mantle of goddess than our own fair Ororo Munroe.

BEAST FILES



Storm was born in America and named Ororo, which means beauty, by her loving parents. While she was still very young, she was taken with them on a diplomatic mission to Egypt where the cruel hand of fate would step in. While there, a terrorist air raid would cause a building to collapse on the Munroes including Ororo, killing her parents instantly and forever giving the young lady a severe case of claustrophobia.

After her rescue, Ororo found herself an orphan in a strange land and was quickly recruited into a band of children pickpockets and minor thieves just to stay alive. During one fateful day she happened to choose an American by the name of Charles Xavier [See File: Professor X] as a mark for her pickpocketing. Unknown to the young Ororo, he was a mutant, gifted with telepathic powers which froze her in her tracks as she tried to evade him. As Xavier probed her mind, he realized instantly she was, like him, a mutant. At that very moment, the use of Xavier's powers alerted him to the presence of the malevolent mutant telepath named Amahl Farouk [See File: Shadow King], and he was unable to further explore his find in Ororo. However, he did make a note to keep tabs on her and he did just that.

Ororo was traveling through Kenya when her mutant powers first manifested themselves. The people marveled at her ability to control the weather and declared her a goddess. Realizing the folly in this, she herself declared that she was instead a servant of the Bright Lady and not a true goddess herself. From stories told me, however, this did not fully daunt her worshippers.

It was during her time as the "goddess" that Professor X came to her and recruited her as a member of his "new" X-Men, a team formed to save the original X-Men from the mutant island of Krakoa. From that moment onward, Storm has been a part of the X-Men, first serving dutifully as a member, and then later, during Cyclops' leave from the group, as team leader.

Over the years, many changes have occurred around her. She's been through a phase of outward coldness and rebellion. She's been stripped of her powers. She's been reverted to childhood. Turned into a Genoshan mutate. Through it all there were many constants... iron will, inner strength, and tactical reasoning reign paramount in her nature.

NOTES:

Storm possesses the most startling mutation I have yet to see. Through some means she is capable of harnessing all of the varied forces of nature for various effects. She can hurl or summon lightning, create hurricane force winds, or even rain, sleet, or snow.

As a side benefit, Storm can not only utilize her powers in an offensive manner but in a defensive one as well. By utilizing her winds she can carry herself aloft in a form of simulated flight, and can also use them to deflect most physically based attacks.

Another couple of curious mutations are those concerning both her eyes and her skin. What once appeared to be an immunity to temperature changes was later found to be her body's ability to regulate its temperature from the standard 98.6 degrees Fahrenheit to match whatever weather conditions existed around her at any given moment. There does, however, seem to be a limit to the stress her body can withstand from such changes. Her eyes are most curious however, as they exhibit an almost feline look during normal time, and turn completely white and devoid of iris or pupil when she is actively utilizing her powers. I can only assume that her eyes have an inborn defense against flying debris which her winds may cause, thus protecting her eyes from damage. Truly an amazing and powerful example of genetic mutation at its zenith.

STEEL REIGN
99 bullet-riddled bodies on the wall,
99 bullet-riddled bodies,
take one down, pass it around,
98 bullet-riddled bodies on the wall.
98 bullet-riddled bodies...
Ah, the smell of napalm. The thrill of tearing across 10 different treacherous 3D battlegrounds. The exhilaration of climbing over boulders
enemy targets. Not to mention the beautiful sound of your arsenal blowing away tanks and downing helicopters in head-to-head combat.
and ripping through streams. The joyous feeling of riding and guiding your missiles straight into
You better fasten your military-issue seat belts, you're in for the adrenaline rush of your life.
Sony Computer Entertainment logo is a registered trademark of Sony Corporation. PlayStation and the PlayStation logos are registered trademarks of Sony Computer
Software. ©1997 Sony Computer Entertainment America Inc. Call 1-800-771-3772 for information on game ratings. www.playstation.com
Entertainment Inc. Steel Reign is a trademark of Sony Computer Entertainment America Inc. Developed by Chantemar
RP
PlayStation

an interview with

NEAL ADAMS

by Barry Dutter

In the late 1960s, Neal Adams exploded on the comics scene with his dynamic pencils on such titles as the original X-MEN and the AVENGERS. Though he hasn't worked much for Marvel since the early 1970s, Neal's classic stories are still reprinted and studied to this day. With his use of innovative layouts and hyper-realistic anatomy, Neal inspired an entire generation of comic book artists, and at 55, still has many years of incredible artwork in his future.

A deck of Old Maid cards is indirectly responsible for Neal Adams becoming a comic book artist. It was while copying the illustrations on those cards as a boy that Neal first developed an interest in drawing, which led him to pursue an education in art.

As a child growing up in the 1940's, Neal says he read comics, but "I was no more or less a fan than any other— I was a comic book *reader*. But I also read Tarzan novels and other things as I got older." Neal's father was in the army, and the Adams clan traveled quite a bit overseas, exposing young Neal to a wide variety of artistic influences.

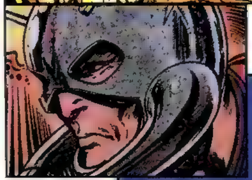
When he returned to the States in the mid-1950s, Neal attended the School of Industrial Design in Manhattan with the intention of becoming an engineer. He never did get that engineering degree. Instead, Neal figured comics would be a more practical way to make a living.

Right off the bat, he found work with Archie Comics, doing one-page gags. From there, Neal went on to do advertising work, followed by a stint as an assistant on the "Bat Masterson" newspaper strip. Neal was 21 years old when he began a three-and-a-half year gig drawing the "Ben Casey" newspaper strip, saying with pride, "I believe I was the youngest guy to ever do a syndicated strip."

Neal observed that comic strips once held far more prestige than comic books. "In those days, people only did comic books until they could one day get a newspaper strip. Dan Barry did comic books until it led to the 'Flash Gordon' strip. Leonard Starr did comic books 'til he landed the 'Mary Perkins' strip. If you rose to the top, you became a strip artist."

After "Ben Casey" ended, Neal paid a visit to Archie Goodwin (whom Neal calls "probably the best editor in the business"). Archie was then working at Warren, and hired Neal to draw stories for CREEPY, EERIE, and VAMPIRELLA.

"I brought Magneto back to life, I brought Prof. X back to life, I reintroduced Ka-Zar, I brought back the Sentinels, I created Sauron, I created the Savage Land mutates...all the new (artists) who come on the book rehash my old stuff."



Neal decided to try his luck at DC, even though, "as legend had it, DC had not hired a new artist for ten years or so! I went over there, and I got work from Robert Kanigher doing war stories. At that time, there were really no new people in comics. Outside of Jim Steranko, who came from the world of magic, and a few writers who came in later, there is really nobody in the comic book business who is seven years my junior or seven years my senior."

Neal worked on various DC heroes, including a celebrated stint on BATMAN where he brought the character back to his grim and gritty roots. Neal said, "I was able to change the character back to what he was supposed to be." When editors screamed at Neal, asking how he could take the then-campy hero and make him grim and gritty, Neal responded, "It wasn't me—it was me and all the kids in America!" After becoming fairly well known at DC, Neal took a walk over to the offices of Marvel to meet with Stan Lee. "Stan was delighted that I came over, because he told me that my DEADMAN was the only comic that the guys at Marvel ever read!"

Stan offered Neal any Marvel title he wanted. Not wanting to take work away from any other artists, Neal asked Stan what Marvel's lowest-selling title was. Stan informed him that the X-MEN was near cancellation. Neal relates, "So I said, 'Let me do X-MEN.' Stan said, 'But we're going to cancel it in two issues!' And I said, 'Good! That means while I'm doing it, you're not going to bother me! You're going to let me do what I want!'"

Neal wound up doing nine issues of X-MEN with Roy Thomas and Tom Palmer before the book succumbed to the inevitable cancellation. Afterward, it was discovered that "sales had stopped going down (on X-MEN), and were going up." But by then it was too late—the creative team had moved on to THE AVENGERS.

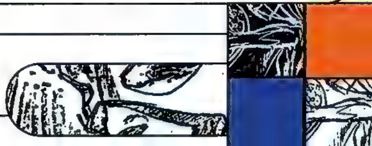
Neal is proud of the work he did on the X-MEN. "I brought Magneto back to life, I brought Prof. X back to life, I reintroduced Ka-Zar, I brought back the Sentinels, I created Sauron, I created the Savage Land mutates...all the new (artists) who come on the book rehash my old stuff."

Neal raved about his frequent collaborator in those days, Roy Thomas. "Roy was the best dialoguer and the best associate I could have had. He has a lot of knowledge, he has an encyclopedic memory, and he would come up with very clever ways of describing what was happening. I like to say I worked with the best writer at Marvel, who was Roy Thomas, and the best writer at DC, who was Denny O'Neil."

Neal's most frequent inker at Marvel was Tom Palmer. "He made me look at my work in a different way, because he had a totally different approach to inking than the way I did. The thing that Tom had was a sense of completeness."

Despite his admiration for Palmer, Neal confessed, "My favorite inker to work with was myself. I think most people will say that. Tom was one of the most fun inkers to work with because he never left things out, which a lot of inkers do, and he tried to complement the work as much as possible while he was adding his own personality. Of the inkers that I've had, I would say he and Dick Giordano were about equal, but for totally different reasons."

Neal has fond memories of his two issues of Thor done with Stan The Man. "I would say that the epitome of Marvel was John Buscema, John Romita Sr. and Jack Kirby. So I really tried to Buscema/Romita/Kirby them up! I tried to make it so that when you looked at them, you'd say, 'Yeah,



"I would say Norman Rockwell is probably the greatest artist in the first half of the 20th century in America, if not the world..."

these are real Marvel books!'"

Asked if those comics greats were among his influences in drawing super hero comics, Neal laughed and said, "I think *I* was the influence!" Neal did add that back when he was a fan, he discovered an early John Buscema comic called Mr. Muscles, and remarked at the time that "(Buscema) could really draw muscles! John is a tremendous influence on so many people."

Asked to name his artistic influences, Neal says, "At school, I had very good art history courses. It turns out there were a lot of good artists in history! Michelangelo, DaVinci, Rembrandt... from comic strips, Hal Foster and Stan Drake...from magazine illustration, Andrew Pyle, Remington, Bob Peake...

"I would say Norman Rockwell is probably the greatest artist in the first half of the 20th century in America, if not the world...he had a quality and abilities far beyond those of mortal men! If I think of myself as anything, it's as a strange kind of Norman Rockwell of comics. I try to take the comic book form and do it with such skill that people will look at it and say, 'Mr.Adams is showing us that I can apply as much skill as I have or I want and do a comic book.'

"It always seemed to me that comic book artists wanted to do a minimum of work to accomplish the job. Artists saved their greatest talent for personal projects or for other fields. My feeling is that you can do a comic book and you can do your very best, and that is what you should aspire to. I think of my work as being a challenge to everyone else to do their very best. If you think you're so good, put it in the comic book. Because I did."

Neal is eager to correct the misconception that he didn't do very much work for Marvel. "It always seems to people that I didn't do a lot at Marvel compared to what I did at DC. But my work on X-MEN was important, and there was a lot of it. My work on the AVENGERS was profound. The CONAN issues were very good. I did the Inhumans in AMAZING ADVENTURES. I did THOR. I did a couple of short stories, and some covers.

Neal drew one color story Conan and one black and white, which he had started to ink but was not allowed to finish due to deadlines. "I would have liked to have finished that book. I had resolved to do a very good Conan book. I really do like Conan. What I was doing was more like the Frazetta Conan."

After only a few issues, Neal wound up leaving the AVENGERS because "I kept ending up with other writers. I started a story with Roy —I thought it would be an epic adventure. But when Roy was unable to script the issues because of some personal difficulties, it just kind of came apart. "It seemed to me that every time Marvel wanted to launch something new, I did the cover. I did the cover of their science fiction magazine (UNKNOWN WORLDS OF SCIENCE FICTION). I did a cover of their horror magazine, DRACULA LIVES. I did, I think, the first two covers of their kung-fu magazine (DEADLY HANDS OF KUNG FU) with Bruce Lee. I did stuff for CRAZY magazine. I just wasn't being Johnny 24-Page Artist every month."

Although Neal more or less left Marvel in the early 1970s, he is quick to shoot down rumors of any disharmony between him and the House of Ideas. "It's not like I divorced myself from either Marvel or DC Comics. There are people who think that there are negative feelings between myself and either Marvel or DC. My only criticism is when work is poorly done. For DC, I just did a Batman print for the Warner stores. For Marvel, I did a wraparound cover for a reprint of my (X-Men) stuff."

Neal still has a great deal of love for comics. "If you're not a movie director, what's next? Being a comic book artist." He feels the comics medium offers creators tremendous freedom to tell a story with words and pictures. Neal asks, "What is greater than this art form?"

Although he hasn't drawn many comics in recent years, Neal revealed that "I do have some special projects coming up. And I'll probably end up doing stuff for Marvel and DC." As well as planning a relaunch of his own comic book line over at his studio, Continuity.

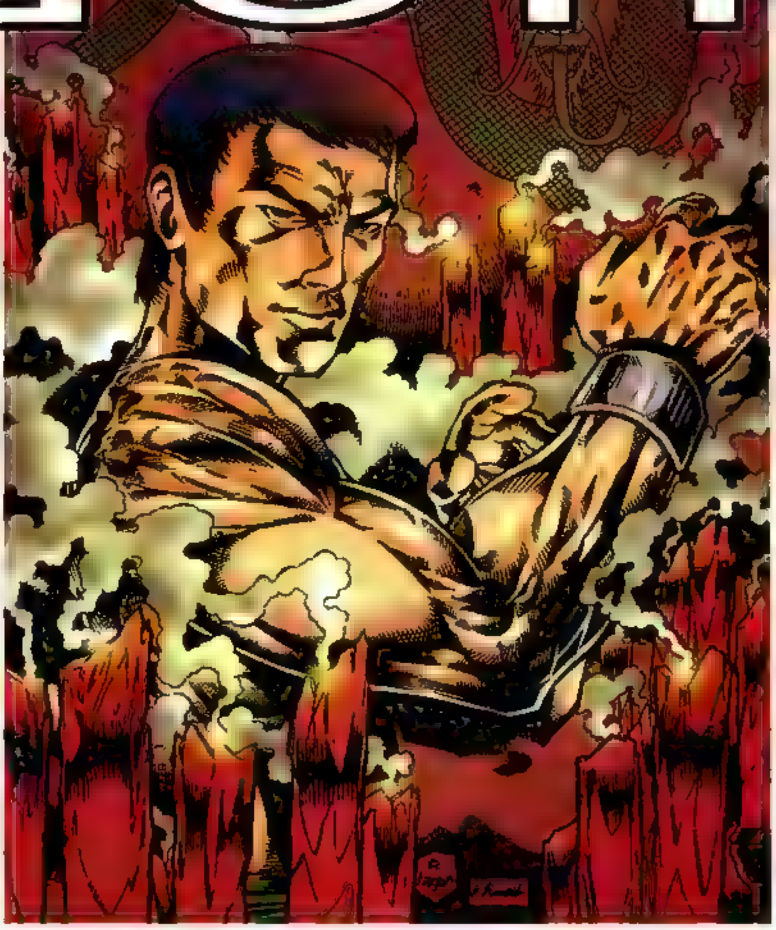
Asked for some advice for aspiring young artists, Neal actually had some discouraging words: "Do something else! Don't get into comics!" Neal calls the business a tough one to make a living at, especially when it falls on hard times. Still, he knows his words will likely fall on deaf ears. "No matter what anybody says, the very best, most dedicated, most irritating people (laughter) will make it to the front and do comic books."

Neal seems to keep coming back to the X-Men. In the mid-1980s, he drew one plate of a projected X-Men portfolio, but the portfolio never got off the ground. Neal even drew the first five pages of a graphic novel featuring the New X-Men, but there were contract problems and Neal pulled out of the project. The pages were never printed.

When he launched his own comic book line, Neal hired other artists to draw them, but fans were disappointed that Neal himself was not penciling. That's a mistake he intends to rectify with the relaunch. "People were looking for me to do a comic book from cover to cover, which is all very nice and complimentary.

FINAL FANTASY VII
ONLY ON PLAYSTATION
PlayStation
DON'T BE THE LAST ONE TO GET IT.
(RESERVE NOW AT PARTICIPATING RETAILERS)
SQUARESOFT
RP

AN ALL NEW JOURNEY BEGINS



Okay, let's get things straight. This isn't a tryout book or a carbon copy clone of MARVEL COMICS PRESENTS. Nor is it the adventures of Thor and his godly friends. Instead, the new JOURNEY INTO MYSTERY is a familiar friend with a cutting edge, Marvel style.

"We're going to do something that hopefully captures what TALES TO ASTONISH did in the late '60s, JOURNEY INTO MYSTERY will do for the '90s," said James Felder, one-third of the writing team. "And that will be revamping some old favorites. We're turning in a lot of new concepts that we think will really fly."

Beginning in September, JOURNEY INTO MYSTERY drops its Asgardian connections and becomes a co-feature book similar to the old TALES TO ASTONISH and TALES OF SUSPENSE which featured heavy-hitters like Captain America, Thor, The Hulk, Iron Man, Doctor Strange and Wasp and Ant-Man. Initially, the comic will be a standard 22-page book, but after the first four or five issues it doubles in size and fun as the format shifts to 40 pages with two stories. Writing partner Joe Kelly describes the first tale as the "hook" which chronicles specific super heroes and characters. The second is the "firecracker" with atomic bomb possibilities by the sounds of it. This section promises alternate genres often unseen in the Marvel Universe including horror, comedy, outer space, mystery, pirate and western to name a few.

"Marvel hasn't done different things in a long time since EPIC," he says, "and we're trying to bring this stuff out there to readers."

Rounding off the three writing musketeers is Ben Raab who kicks the new direction into high gear with a 3-part Shang-Chi story. Thanks to the soaring popularity of action gurus John Woo and Jackie Chan, not to mention his recent appearance in X-MEN, the Master of Kung Fu is on the brink of making a comeback.

"He's one of those Marvel mainstays that although he hasn't been in the limelight in a long time, I think a lot of people have an affection for him," he said.

Raab, who became fond of the character after scripting him in X-MEN, said Shang-Chi will be returning to Hong Kong in an attempt to return to his roots. Yet, the hero discovers corruption in his community as four mob bosses band together. "Someone is behind them, "reveals Raab, "organizing these former rivals into a coherent force and each one of them is a different part of an underworld empire that's being built."

The Shang-Chi arc is just one of 30 ideas the writers brainstormed into a proposal. Booting up his computer, Felder highlighted some of the upcoming events in the book. One character they would like to see take a more proactive role is the Black Panther. The intention here is to pit T'Challa's kingdom of Wakanda against Latveria's ruler Doctor Doom, making them bitter rivals. Readers could expect high-tech wars, something fitting considering who the villain is.

For those longing for the gothic horror element, welcome to the dark world of the Grim Reaper. Resurrected by Mephisto's son Blackheart, the villain must perform one simple task to remain alive: kill one person a day. Felder explained that he will be a true angel of death,

with fiery footprints announcing his approach; in his presence water will begin to boil and people looking into a mirror will see condemned loved ones being tortured.

Along the same mysterious lines will be the strange discovery of Deathstalker's old costume by a police department's coroner and his adoption of the identity. Entering a "demented, psychotic world," he'll soon encounter the Red Ghost who has evolved the gorillas at the Bronx Zoo.

Other plots involve a take on the Thin Man's Nick and Nora as Hank Pym and Janet Van Dyne must investigate a murder when Jarvis is accused of the crime; a tale where the Black Knight from the Viking era is trapped in the modern 20th century; and a payment of debt as the Black Widow seeks out Madame Masque and the mysterious Benedict who kidnapped her.

Not everything is given the green light. Kelly says he proposed numerous ideas but they overlapped with upcoming projects. One solution was to create his own characters such as his Jonas Fleet: Monster Hunter. Stemming from a plot in which a villain is hunting the Wendigo, it spiraled into a comedy soap opera about a hunting team that tracks down monsters and other related phenomena. Raab would also like to do his own cartoony Bone-like character.

Drawing the first story arc is newcomer Brian Hagan whose blowaway pencils caught the eye of Marvel. The Texas resident says he finds Shang-Chi visually appealing because "I like a lot of the cultural angles in it. Plus it's not so much based around a power as a very human character."

Hagan cites strong female characters as some of his favorites to pencil and has already done some promotional work on a Black Widow piece just in case. "She's always been one of the sexier of the Marvel characters," he says. "She's more of a mysterious outsider."

Not willing to be lumped as another MCP (pro talk for MARVEL COMICS PRESENTS), the trio consciously took steps to differentiate the two. Felder describes MCP as an 8-page annual or filler stories where "nothing mattered 'cause wink, wink it never happened." Although he said there were some exceptions, on the whole it was nothing short of a tryout book for artists and writers.

On the other hand, JOURNEY "will be a try-out in the sense that we will be trying out things you won't see anywhere else as opposed to always taking established characters and shoehorning them into short stories," said Raab.

"You probably won't see another 16-part-8-page Wolverine epic but you will see something in an alternate genre whether it be more cartoonish or more real world."

The series will also act as a proving ground for new material and if reactions are favorable enough, it could lead to a co-feature's becoming the lead. Added Raab, "If people really demand a certain storyline continue, then it will."

JOURNEY will contain full-size 16-page stories where "it's more than taking characters and putting them into a story," says Raab. Each one will count in continuity and have some effect on the subjects' lives.

Making it stand out even more will be the covers. They plan on messing with the medium and will provide covers that are pencil and ink, painted, and digitally created.

The concept for the book first came from the group discussing different prospects and forms they could take; also, "James had brainstormed the idea of using JOURNEY INTO MYSTERY which we knew would go away when the Thor title came back," informs Raab. "We loved the title and wanted to get back to the retro flavor of the dual books."

They handed in about 30 springboards which Bobbie Chase and Bob Harras liked, but at a freelancers' meeting, the sentiments towards the book were "can't do it, can't be done." Not willing to give up, the trio dissected their proposal and months later shopped a new and improved proposal around. Editor Joe Andreani's interest got piqued and gave it a shot.

To keep with the unique theme of the book, JOURNEY will have Felder, Kelly and Raab at the writing helm. The three friends formed a studio aptly named Creative Differences earlier in the year and this is their first venture. So when working together, does the studio live up to its name? Kelly said they do butt heads but in a civil and fun manner. "Whoever wrote the proposal, it's their baby," he adds about their working process; "then the others rip it apart and give it back. Inevitably it's good."

And just like any team, the members have their own strengths. Felder says Raab, as a former X-office editor, is probably the most versed in traditional comic book stuff. "I think super heroes are his strong point."

Then there's Kelly who reevaluates his characters from scratch and imagines what it would be like to be in their shoes. "I think what people react to in Joe's writing is that he takes a human slant to the characters that people are not used to comic book writers bringing out."

Lastly there is Felder himself who his co-writers feel represents the "demented" and "bizarre" element of the team. "The reason I really liked comics as a kid and read the horror comics is that it was a subversive medium," says Felder. "You'd pick up SAVAGE SWORD OF CONAN at a newsstand and there'd be severed heads or the demon aspect in GHOST RIDER. I like very much the kind of evil strange things that excited me as a kid and I think excite most kids."

"We really hope to challenge the boundaries of what you can do in a comic book like this and we're hoping the quality of the work will set it apart from the pack, maybe even ahead of it at some point," says Raab. "I like to believe we can do that; I think we can."

— Bryan Cairns

MARVEL MEMORIES

KURT BUSIEK—DO YOU REMEMBER YOUR FIRST MARVEL COMIC?

Kurt Busiek has been involved in the comics medium for years. But it was with MARVELS and his own creator-owned ASTRO CITY that he shot to stardom as one of the industry's foremost writers. With his upcoming HEROES RETURN titles—IRON MAN and the AVENGERS—we thought now would be a good time to ask Kurt about his first recollections of the Marvel Universe.

"I don't think you want to know this story. I mean, not the first Marvel comic. You see, when I was young, my parents didn't allow me to read comics in the house (along with candy and television). They were considered bad for kids. Bad influence, etc.

"So, of course, I read them at friends' houses or at barber shops or wherever I could find them. The comics I did buy, I'd usually hide behind the air-conditioning duct at the train station, where they'd be reduced to pulp shortly after. The very first Marvel comic issue I bought featured all these super heroes. But I was so upset after I'd read it, so angry, that I tore it up and threw it away. It had a red-faced robot in it with a yellow cape. Of course, this was AVENGERS #57. But the reason I tore it up is because it claimed to have Earth's Mightiest Heroes—but Batman wasn't to be seen.

"My next real memory was not understanding the difference between the regular continuity books and the Marvel reprint books. Reprint Books at the time included MARVEL TALES which reprinted Spider-Man and MARVEL'S GREATEST COMICS which reprinted the Fantastic Four. I couldn't understand how someone decided whether a Fantastic Four story was one of Marvel's Greatest Comics or whether it should just be shoved in the regular Fantastic Four book.

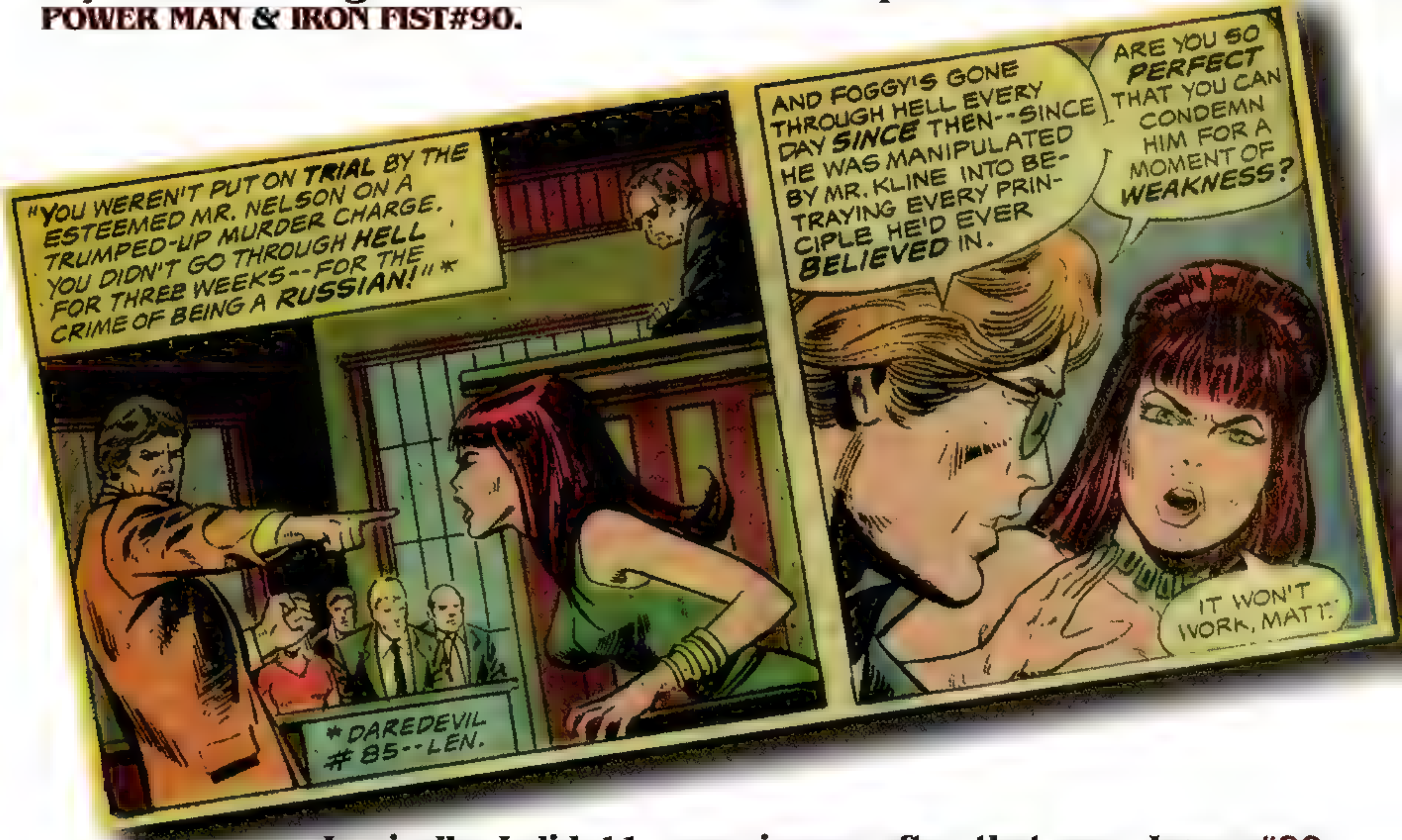
"But the real first Marvel comic that put me on the road was DAREDEVIL #120. This was the beginning of a 4-issue story that had Daredevil fighting Hydra. It was written by Tony Isabella, penciled by Bob Brown and inked by Vince Colletta. There was one single panel in the issue that hooked me forever.

"Matt Murdock (Daredevil) and Natasha Romanov (Black Widow) are attending a Christmas Party. When Natasha is introduced to Matt's partner, Foggy, she is extremely cold and rude to him. Foggy tries to laugh it off and leaves. When Matt asks Natatsha how she could be so rude, she exclaims that Foggy was the man who put her on trial back in DAREDEVIL #83. It was that single moment when I realized that all these stories fit together. They weren't just stories of heroes. They were the lives of heroes. It was all connected. By the time the 4th part of that storyline came out, I had already tracked down as many issues as I could find. It took me five years, though, to get a complete run. Wouldn't you know, the hardest and last issue I needed was Daredevil #83."

WHAT WAS YOUR FIRST ASSIGNMENT FOR MARVEL?

"My first writing assignment never saw print. In fact, I don't even think it was ever penciled. It was a 6-page backup for MARVEL TEAM-UP that featured Dazzler and Rick Jones at a concert in Central Park.

"My first assignment that did see print was POWER MAN & IRON FIST#90.



Ironically, I did 11 more issues after that one. Issue #90 featured a disillusioned Unus The Untouchable who, not wanting to be involved with the Brotherhood Of Evil Mutants, starts robbing banks. A little kid offers Luke Cage a nickel to stop him. And Cage did it, by picking up Unus, forcefield and all, and tossing him good and hard. It was a lot of fun. The irony, though, was that weeks before that I wrote a review in COMICS FEATURE which said, "Whoever they're going to get to replace Jo Duffy as writer on Power Man and Iron Fist, better be pretty clever... because I wouldn't know what I'd do without those characters.

"OOPS."

MARVEL CHRONICLES 19

1975 PART 1

CLONINGS AND REBIRTHS

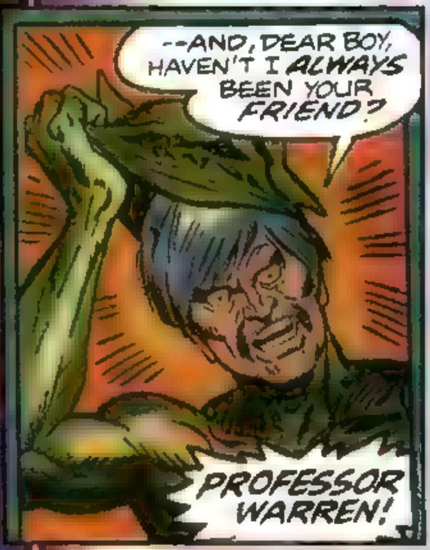
1975 was a major landmark year in Marvel history, one that relaunched a relatively minor, defunct book on a path that would make it Marvel's best-selling title and the basis for an entire family of related series. This was the year that saw the birth of the "new" X-Men.

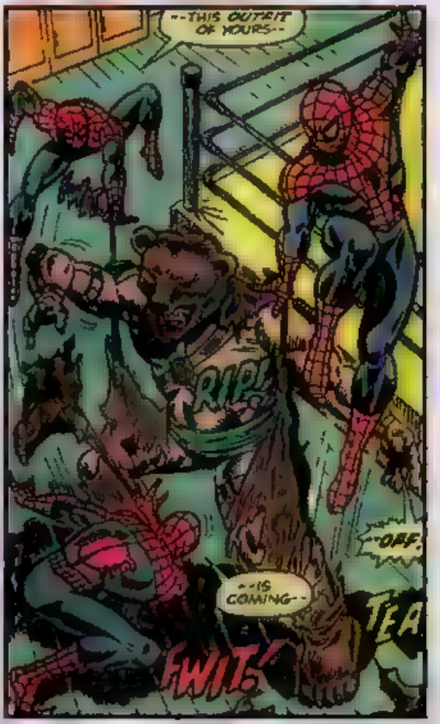
For a while, though, it looked as if 1975 might retroactively have become the basis for reconceptualizing another classic Marvel series. For 1975 was the year that the Spider-Man clone first appeared. Had it been decided that the character we now know as Ben Reilly was the original Spider-Man, then 1975 would have marked the "real" Spider-Man's departure from his own series for twenty years!

First, let's examine The Change That Could Have Been before we turn to The Change That Worked, the recasting of the X-Men.

AMAZING SPIDER-MAN writer Gerry Conway and artist Ross Andru had already introduced the Jackal, who seemed to be their new counterpart to the original Green Goblin, a grinning, criminal mastermind whose identity remained a mystery and who kept crossing Spider-Man's path. Having already tried to set the Punisher against Spider-Man, in early 1975 the Jackal came up with a new pawn, the Grizzly, a washed-up wrestler in a battlesuit that gave him superhuman strength. Unfortunately, it also made him look like a big bear with a human face.

Two issues after Spidey whupped the Grizzly, in what seemed at first an unrelated development, his late girlfriend, Gwen Stacy, turned up. Or so it had seemed. Then in issues #147 through #149 Gerry Conway's entire scenario came together. The Jackal turned out to be Parker's biology teacher, Professor Miles Warren, who had actually been introduced into the series by Stan Lee and Steve Ditko in the 1960s. (Thinking about





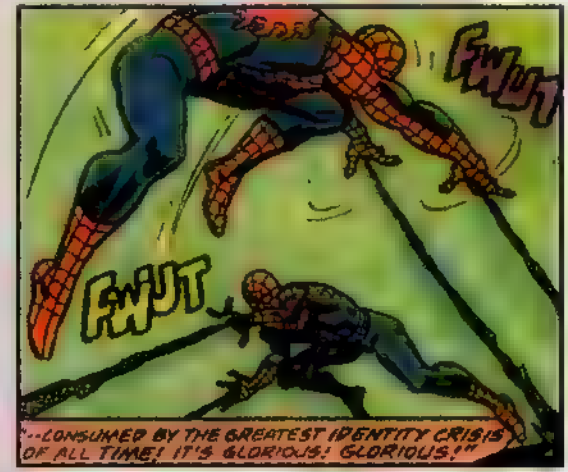
how many of Peter's friends and associates turn out to be super-villains makes one's head reel.) Warren, a man of good taste but of uncertain mental stability, had become obsessed with another of his students, none other than the beautiful Gwen. Without telling them what he was up to, Warren had taken genetic samples from both Gwen and Peter. The Professor was busily experimenting with cloning; decades later a new generation of Spider-writers would inform us that this ordinary-looking urban academic had actually spent time as the assistant of the High Evolutionary at his futuristic headquarters in Wundagore!

When Gwen died, Warren was consumed with grief, and presumably it was then that he began to lose his mind. Like everybody else he blamed Spider-Man for her death. He used the genetic samples he had taken from Gwen and Peter to make clones of both. When his assistant, Anthony Serba, objected, Warren killed him in a fit of insane rage. This was the last step in toppling Warren over the brink into insanity. Hysterically in denial of his own guilt, Warren convinced himself the murder was the work of an evil, jackal-like being. And so Warren became another of Marvel's sufferers of Multiple Personality Disorder; a new personality, "The Jackal," emerged and took over Warren's psyche, and his principal motive was, of course, to get revenge on Spider-Man for Gwen's death.

The Jackal aged one of the Gwen clones to the age of the real Gwen when she died and placed her under his hypnotic control; this was the Gwen double whose appearance had turned Peter Parker's life upside down. Having discovered Peter Parker was Spider-Man, the Jackal aged one of his Parker clones to Peter's then current age. Thus, the Jackal created the Spider-Clone, who would be known to readers decades later as Ben Reilly.

As the Jackal's masterstroke in AMAZING SPIDER-MAN #149, he captured the unconscious Spider-Man and managed to duplicate all of his memories (which are stored in RNA molecules in

Spidey's brain) and inject them into the Spider-Clone's. Hence, both the real Spider-Man and the Spider-Clone awoke in New York City's Shea Stadium, each convinced that he was the original. Having taken Spidey's friend Ned Leeds captive and activated a time bomb that would kill him, the Jackal ordered the two Spideys to fight to the death.



Shocked out of her hypnotic state, the Gwen clone forced the Jackal to face the truth of his real identity. Warren's original personality resurfaced at the last moment. He tried to deactivate the bomb but failed; it exploded, killing him (or so it appeared) and one of the Spider-Men. (Later it would be revealed that the Jackal in the stadium was a clone of the original, who was watching from afar.)

The surviving Spider-Man bid farewell to the Gwen clone, who left to pursue her own life; two decades later we would learn that she ended up marrying a clone of Warren's!

But now the sole remaining Spider-Man was left with a mystery: was he the original Peter Parker or not?

The architect of this storyline, Gerry Conway, left AMAZING SPIDER-MAN with issue #149, so it was left to the next writer, Archie Goodwin, to solve the problem. He had Spidey consult with his friend, scientist Curt Connors, to find the solution.

In retrospect, there was an easy way to solve the problem: the clone would not show the effects of the wear and tear the real Peter Parker's body had undergone over the years, and not just from battling criminals; for example, Peter would presumably have had dental work done over the years, and the clone wouldn't.

Instead, Goodwin went for a more poetic solution. In AMAZING #150 Spider-Man realized that he was still in love with Mary Jane Watson, but his feelings for her had not yet emerged back when Gwen was alive, at the point when Warren had taken the genetic samples. Trusting his feelings, Spidey tossed Connors' findings away, convinced he was the real, original Peter Parker.

This was a rather charming denouement, but it didn't really make sense. The Jackal had imbued the Spider-Clone with the real Spider-Man's memories, and they would include his emotional memories of loving Mary Jane.

But Spidey, certain that love conquers all, confidently dumped the Spider-Clone into the smokestack of a furnace in AMAZING #151—hardly a decent burial— and went on his merry way, unmindful of one of the first rules of Marvel continuity. That rule is that there is virtually no way to seal a can of worms so tightly that someone won't come along years later and screw it open again. It took two decades, but eventually it was decided to revive the clone storyline, bring back the Jackal, the Spider-Clone, and even the skeleton at the bottom of the smokestack (which turned out to be that of yet another clone!). Spidey rejected the idea that his love for MJ proved who's who, and Spidey and his readers spent two years trying to figure out whether Peter Parker or Ben Reilly was the "real" Spider-Man.

For a time, as you probably know, it had been decided that Ben would be the original Spider-Man, but ultimately the decision was made that Ben was the clone and Peter was the Real Thing. So the answer in AMAZING SPIDER-MAN #151 turned out to be correct after all!

But it's not just heroes who get replaced every once in a while at Marvel. Every so often Marvel writers and editors get it into their heads to kill off the original version of a villain and replace him with a new guy; years later, new, or at least different, Marvel Powers That Be decide that the original version was better and bring him back. Even Stan Lee himself tried to replace the original Vulture back in the 1960s and later changed his mind. In 1975 it was Mysterio's turn: the original Mysterio was reported dead and a new character with no discernible appeal took over his identity; we had to wait four years for the real Mysterio to be brought back.

Also introduced into the Spider-Man cast in 1975 was J. Jonah Jameson's new secretary, Glory Grant, and the irascible Mamie Muggins, the landlady of Peter Parker's apartment building. (Back then it was still believable that a student like Parker could afford an apartment in Manhattan's SoHo district.)

Over in GIANT-SIZE SPIDER-MAN #3 the web-slinger met one of the forebears of all comics super heroes, the great pulp magazine hero Doc Savage, to whom Marvel still then had the rights to feature in comics. Spidey's adventures in the original MARVEL TEAM-UP series that year, though, were abysmal, as he locked horns with the likes of Drom the Backwards Man and Baron Ludwig von Shtupf. TEAM-UP #39 and #40, though, provided an interesting footnote to classic Spidey history by introducing new versions of two of the mysterious masked mobsters of the Ditko period, the Crime-Master and the Big Man. Crime-Master II, the son of the original, killed his rival, only to learn that beneath the new "Big Man's" mask and padded costume was his girlfriend, the daughter of reporter Frederick Foswell, the original Big Man!

GIANT-SIZE SPIDER-MAN was one of a number of double-sized quarterly titles Marvel was then publishing, most of which were extensions of regular series. It was decided to relaunch the X-Men in another quarterly title, GIANT-SIZE X-MEN. Oddly enough, it began as a reprint title, so the first new story, "Second Genesis," ended up in GIANT-SIZE X-MEN #2.

As regular readers of this column know, X-MEN had been canceled a few years before; it had never been one of Marvel's best-selling titles, and the sales finally had fallen too low.

Nonetheless, Marvel soon revived the book as a reprint title, continuing the original numbering (back then, before the rise of the direct sales market, number one issues were not such a big deal). The X-Men were popular with Marvel's new crop of writers, all of whom had been Marvel fans in the 1960s; hence, they had continued to turn up in books like CAPTAIN AMERICA and MARVEL TEAM-UP. The Beast had even been spun off into his own short-lived series in AMAZING ADVENTURES. Significantly, the character had been reworked for the transition, being transformed from an otherwise normal-looking guy with big hands and feet to the furry, more animal-like Beast we see today.

So far in the "Marvel Age" when a canceled series was revived, few changes were made in the lead character: the Hulk had lost much of his intelligence on resurfacing in TALES TO ASTONISH, but was otherwise the same, while the revived Doctor Strange discarded his recent super hero-like garb for his traditional look.

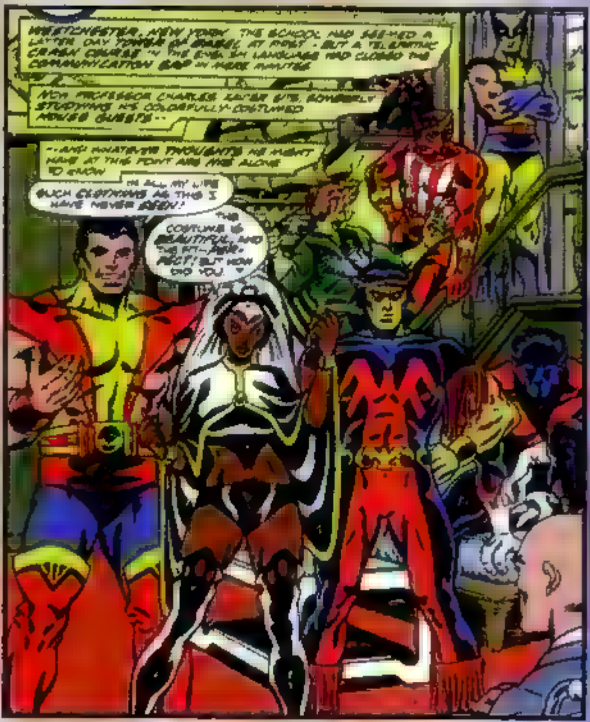
However, in the 1950s, when DC began reviving canceled Golden Age series, it often radically reconceived the characters: for example, instead of building the new GREEN LANTERN series around the original, Alan Scott, with his magic ring, DC came up with Hal Jordan and gave him a science-fictional background.

In reviving the X-Men, Marvel was following a similar pattern. It was not saying the original X-Men were no longer part of continuity, but the idea seemed to be that the series needed a new cast and a somewhat different background were it to succeed commercially in a new decade. Coming up with a radically new line-up for the team had already been a tactic used ten years earlier in THE AVENGERS.

It appears to have been Marvel editor in chief Roy Thomas who came up with the idea of making the "new" X-Men an international team. During the Lee-Kirby and Thomas-Neal Adams periods the X-Men had ranged widely over the world; including foreign members would presumably signal that the team was by no means restricted to New York's Westchester County. Besides, no doubt Thomas recognized that Marvel had with few exceptions (like the Black Panther) been preoccupied with American heroes and that perhaps it was time to explore the idea of super heroes from other lands. Thomas had already suggested to writer Len Wein that he create a Canadian mutant hero named Wolverine as a possible "new" X-Man, and the character had already debuted in INCREDIBLE HULK in 1974.

Len Wein, who had rapidly risen as a writer over the past few years, was assigned to write the first "new" X-MEN tale; he also soon took over writing SPIDER-MAN. He was teamed with artist Dave Cockrum, who had already made a name for himself as a super hero team artist on DC's LEGION OF SUPER-HEROES. (Look carefully and you will see both Wein and Cockrum drawn into the GIANT-SIZE X-MEN story.)

In this first story Wein and Cockrum had the original X-Men, including newcomers Havok and Lorna Dane (who was not yet known as Polaris), mysteriously captured on a tropical island. Only Cyclops succeeded in escaping back to Professor Charles Xavier's mansion. Xavier then set about traveling the world recruiting new X-Men to rescue the originals.



It's interesting to see how much groundwork was laid for future X-Men continuity, however unintentionally, in this first story. Xavier went to Canada to invite Wolverine to join. Wolverine was apparently so fed up with working for Canada's Department H that he immediately quit, without even knowing much about Xavier, angrily ripping apart his superior Major Chasen's tie with his claws in the process. This would have repercussions with Department H in the future.

Two foreign mutants from Roy Thomas's terms as writer of the original series returned as new members: the Banshee, from Ireland, and Sunfire, from Japan, who, however, quit after this first story. Presumably Sunfire was never truly intended to be a regular member, but was there just to prevent fans from asking why he wasn't asked to join. The Banshee's admission was another signal that from now on the X-Men would be different: in the past the X-Men were all teenagers, but Banshee was clearly middle-aged and hence closer to Xavier himself in age.

In Germany Xavier rescued the teleporting mutant Kurt Wagner from a mob out to kill him for his demon-like appearance. The Professor went to a collective farm in what was then the Soviet Union to find Peter Rasputin, a farm boy who could transform his body into organic steel, gaining superhuman strength as he did. There Xavier and the readers also spotted Peter's little sister, Illyana, a future member of another team, the New Mutants. In Africa Xavier located Ororo, a beautiful female mutant who was worshipped for her ability to control the weather; she would become the first black member of the X-Men. And in the American Southwest Xavier recruited the superhumanly strong John Proudstar, Marvel's second Native American super hero. (The first

was Red Wolf in THE AVENGERS.)

At his mansion Xavier gave costumes and code names to whoever among his new recruits did not already have them: Wagner became Nightcrawler, Peter was Colossus, Ororo appropriately became Storm, and Proudstar took the name Thunderbird.

Cyclops led the new team back to the mysterious tropical island where they rescued the original X-Men, just before the island shot out of the sea into outer space. You see, the "island" itself was a gigantic mutant, Krakoa the Living Island, which had been feeding off the life energies of its captives.

Despite being drained for all that time, the captive X-Men returned to Westchester in good health along with their rescuers, leaving Xavier with a question: how could he handle dealing with thirteen X-Men?

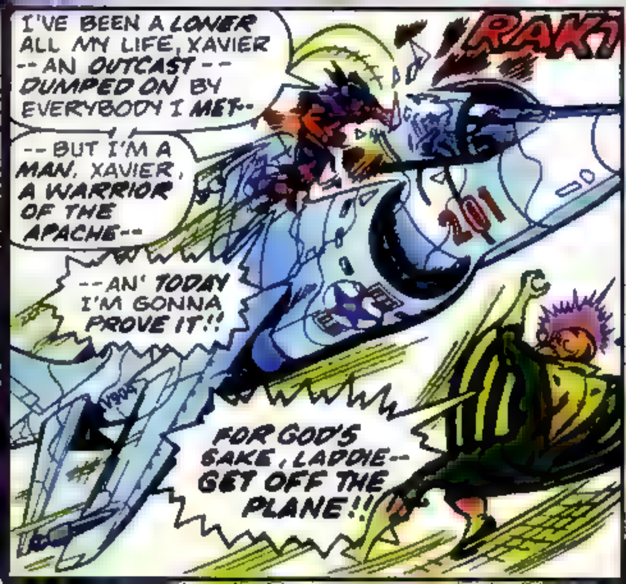
Of course, Thomas, Wein, and Cockrum knew the solution: in the next story all of the original X-Men would leave except for Cyclops, who somewhat pathetically clung to his life at the X-Mansion rather than follow his beloved Jean into the big, bad outside world. (Attempts to part Scott and Jean never work permanently; she would be back in the series within a year.)

Wein plotted the next storyline, which appears to have been intended for a GIANT-SIZE X-MEN #3. However, it was decided instead to move the X-Men into a regular bimonthly series—yes, back then some comics only came out every two months—and so the story was split into two parts. The new X-MEN title picked up the numbering from the reprints, and so it began not with number one but with number 94.

The story has longtime Marvel villain Count Nefaria taking over the NORAD base on Valhalla Mountain in the Rockies, thereby seizing control of America's arsenal of nuclear missiles. The X-Men, of course, intervene and stop Nefaria.

It is the story's surprise ending that makes it memorable. The impetuous Thunderbird leaps onto the jet in which Nefaria is making his escape just before it explodes. Perhaps this is another sign that the Silver Age was over: Wein knew that readers would not expect him to kill off one of the X-Men so early in the new series. Thunderbird, it seems, was created to be killed off almost immediately, but Wein never tipped his hand: the surprise at the end of issue 95 was very real. It was a sign that Wein intended that this new Marvel series would have a dark side.

Any event like this in Marvel history inevitably generates repercussions. Eventually we would meet James Proudstar, John's younger brother, who would become the new Thunderbird. Blaming John's death on the X-Men he would seek revenge on them, but ultimately become Warpath, a member of another mutant team, X-Force.



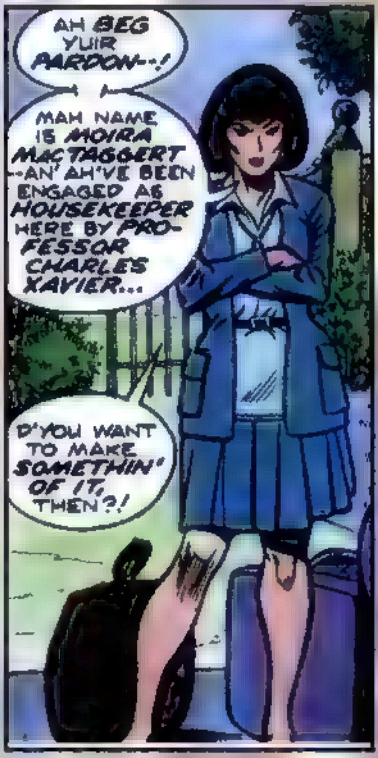
It may surprise readers to know that almost as soon as Len Wein had co-created the new X-Men, he too left the series. He already had a full load of assignments on leading titles like SPIDER-MAN and could not foresee the astonishing future that lay ahead for X-MEN. (In fact, even though THE X-MEN would soon become a cult favorite among Marvel's most discerning readers, it would not become a commercial blockbuster until well into the 1980s.)

As Wein has noted in interviews, the story of the new X-Men would have been quite different had he stayed on the series. He intended to make Colossus the central character and to make Nightcrawler brooding and angst-ridden. Moreover, he conceived of Wolverine as being a hot-tempered teenager!

Instead, the scripting of X-MEN #94 and 95 over Wein's plot was turned over to a then little-known newcomer, who would prove to be the last of the major Marvel writers brought in under Roy Thomas's term as editor in chief: Chris Claremont. Need I say that the rest is history?

Claremont had just taken over writing the adventures of IRON FIST in MARVEL PREMIERE, and you can see him in his second issue, #24, as the bearded guy who invites Danny Rand to join in one of the regular Marvel summer softball games in Central Park.

Claremont began making X-MEN his own with the December issue, number 96, which he plotted with assistance from another newcomer, Bill Mantlo, and scripted on his own. Claremont had already made reference to the N'garai, a race of otherdimensional monsters in the H. P. Lovecraft mode, over in GIANT-SIZE DRACULA #2. In X-MEN #96 the X-Men got to see and fight one of them, Kierrok by name. This issue also introduced Dr. Stephen Lang, who was busily recreating the Sentinels.



And it was in issue 96 that readers first met Xavier's ex-lover and fellow geneticist, Dr. Moira MacTaggert. At first she appeared to be no more than a rather feisty Scots housekeeper, but readers soon learned there was more to her than that. She abruptly joined the attack on Kierrok firing a machine gun! It was a little over the top, but it served notice that Claremont was setting about to change the way women were portrayed in super hero comics, as X-MEN would continue to demonstrate from this point onward.

—Peter Sanderson

MARVEL HEROES

ON SALE NOVEMBER 5

DAREDEVIL NO.371
JOE KELLY/ARIEL OLIVETTI

It's a jolt-filled jump-on point as DAREDEVIL careens towards issue #375! A turning point in Matt and **Karen Paige's** relationship is reached when Karen, convinced that Matt is locked into a self-destructive spiral, decides she's not sticking around to watch him destroy himself. ***1.99***

FANTASTIC FOUR NO.1
WRAPAROUND COVER BY ALAN DAVIS & MARK FARMER
SCOTT LOBDELL/ALAN DAVIS/MARK FARMER/
CHRIS LICHTNER

They're back! The team that ushered in the Marvel Age of Comics returns to begin a new era of greatness! ***2.99***

THE GOLDEN AGE OF MARVEL
TRADE PAPERBACK
NEW PAINTED COVER BY RAY LAGO
VARIOUS

Captain America & **Bucky**! The original **Human Torch**! The **Sub-Mariner**! The original **Angel**! The **Destroyer**! The original **Vision**! **Venus**! **Yellow Claw**! **Marvel Boy**! These classic characters and more explode into action in a 176-page volume collecting sagas from Marvel's earliest years! ***19.99***

KA-ZAR NO.9
MARK WAID/ANDY KUBERT/JESSE DELPERDANG
"URBAN JUNGLE" PART 2 OF 4

Continuing the finale of KA-ZAR's first major story arc! With New York in the throes of a jungle-like regression, **Ka-Zar** and **Shanna** must unlock the riddle of **Parnival's mysterious ally** or a whole lot more than just the Earth is doomed! ***1.99***

MARVEL MASTERWORKS: FANTASTIC FOUR NOS. 1-10
STAN LEE/JACK KIRBY

Commemorating the publication of FANTASTIC FOUR #1, the House of Ideas proudly presents the return of MARVEL MASTERWORKS! This 256-page hardcover volume collects FANTASTIC FOUR #1-10 by the team's co-creators, **Stan Lee** and **Jack Kirby**! ... ***29.99***

MOON KNIGHT NO.1 (OF 4)
DOUG MOENCH/TOMMY LEE EDWARDS

Marvel's foremost hero of the night returns, brought to you by the writer who created him and is now joined by Tommy Lee Edwards ! ***2.50***

ON SALE NOVEMBER 12

ALPHA FLIGHT NO.6
STEVEN T. SEAGLE/BRYAN HITCH

It's the question everyone's been asking since ALPHA FLIGHT #1 hit the stands: "What's up with Sasquatch?"! Some of the answers to that query begin to fall into place when the beastly man-monster formerly known as **Dr. Walter Langkowski** goes A.W.O.L.! ***1.99***

ON SALE NOVEMBER 12

CONAN: THE USURPER
NO.2 (OF 3)
CHUCK DIXON/STEVE LIEBER/KLAUS JANSON

Continuing the bronze barbarian's all-new, three-issue limited series! Conan's dilemma: does he stay with the mercenaries who are paying him big bucks, or does he protect their next target—his homeland, Cimmeria?! . ***2.50***

GHOST RIDER NO.92
IVAN VELEZ JR./JAVIER SALTERES/ANDREW PEPOY
"LAST TEMPTATION" PART 3 OF 4

It's the third shocking chapter of the four-part saga that will reveal *new* information concerning GR's origin *and* set up an *all-new* status quo! ***1.99***

JOURNEY INTO MYSTERY NO.516
STARRING SHANG-CHI
BEN RAAB/BRIAN HAGAN/VINCE RUSSELL

In the last chapter of the three-part **Shang-Chi** story arc, the Master of Kung Fu faces off against **Deng Ling-Xiao**, the Wild Tiger, as Deng's warehouse "lab" burns around them! ***1.99***

MARVEL ADVENTURES NO.10
STARRING THE SILVER SURFER
RALPH MACCHIO/ANDY KUHN/HARRY CANDELARIO

Presenting the first MARVEL ADVENTURES starring TV's newest animated sensation, the Silver Surfer! ***1.50***

SON OF ORIGINS OF MARVEL COMICS TRADE PAPERBACK
NEW COVER BY ANDY KUBERT & JESSE DELPERDANG
VARIOUS

Re-presenting the fondly remembered, evergreen trade paperback—now updated and expanded! Featuring the origins of the **X-Men, Daredevil, Iron Man, the Silver Surfer** and the **Avengers**—all in this 272-page collection! ***24.99***

ON SALE NOVEMBER 19

BEST OF MARVEL 1997
TRADE PAPERBACK
VARIOUS

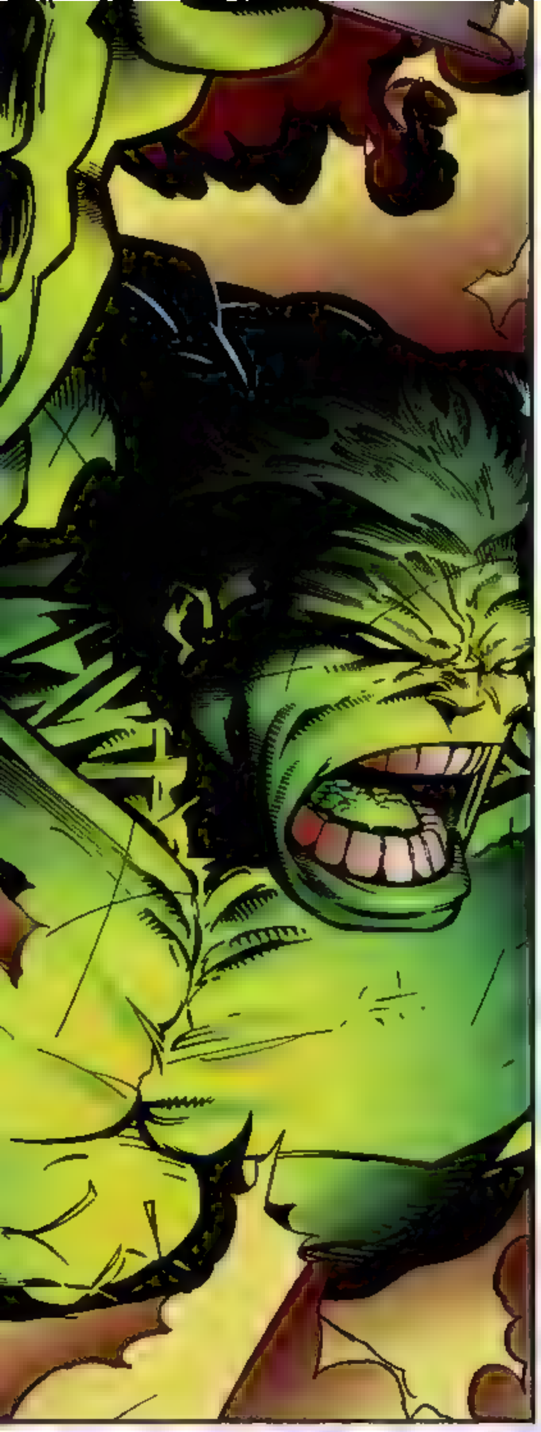
Marvel re-presents the creme-de-la-creme of 1997 for those that missed the boat and for those that want to relive the drama, action and pathos all over again! This 224-page volume collects such standouts as KA-ZAR #3, CABLE #-1, SILVER SURFER #126, DAREDEVIL/DEADPOOL '97, INCREDIBLE HULK #-1, SPECTACULAR SPIDER-MAN #250 and UNCANNY X-MEN #340! ***19.99***

CAPTAIN AMERICA NO.1
MARK WAID/RON GARNEY/BOB WIACEK

The shield-slinger is back by the creative team that garnered massive critical acclaim for their awesome take on Marvel's Living Legend! ***2.99***

CAPTAIN AMERICA: OPERATION REBIRTH
TRADE PAPERBACK
MARK WAID/RON GARNEY

Available again! Collecting CAPTAIN AMERICA #445-448, pitting the Super Soldier against his arch-foe, the **Red Skull**, in a battle to—what else?—save us all from certain doom! ***9.95***



ON SALE NOVEMBER 19

HEROES FOR HIRE NO.7

JOHN OSTRANDER/PASCUAL FERRY/JAIME MENDOZA

You asked for it, you got it—the Heroes For Hire vs. the Thunderbolts! What major super-powered menace could set these two teams at each other's throats? And more importantly, whose side will the public choose—the super-villains who are perceived as public servants, or the loose-knit band of heroes who are perceived as mercenaries? ***1.99***

INCREDIBLE HULK NO.460

PETER DAVID/ADAM KUBERT/MARK FARMER

Bruce Banner's back! That's right, the jade giant's alter ego has returned to the Marvel Universe, and this special HEROES REBORN: THE RETURN fall-out issue focuses on the dynamics and the drama of their reintegration! Plus: the return of—the **Maestro**?! ***1.99***

MARVEL MASTERWORKS: THE AVENGERS NOS. 1-10

STAN LEE/JACK KIRBY

Commemorating "Heroes Return", the House of Ideas proudly presents the return of MARVEL MASTERWORKS! This 240-page hardcover volume collects AVENGERS #1-10 by the team's co-creators, **Stan Lee** and **Jack Kirby**. ***29.99***

THUNDERBOLTS NO.10

KURT BUSIEK/MARK BAGLEY/VINCE RUSSELL

The secret is out! Someone has discovered the true identities of the Thunderbolts! Who is it, and how will they use this information to gain control of the team?! Plus: the Thunderbolts react to the return of the heroes—and the question of who'll keep the FF's Four Freedoms Plaza is answered! ***1.99***

UNLIMITED ACCESS NO.2 (OF 4)

KARL KESEL/PAT OLLIFFE/AL WILLIAMSON

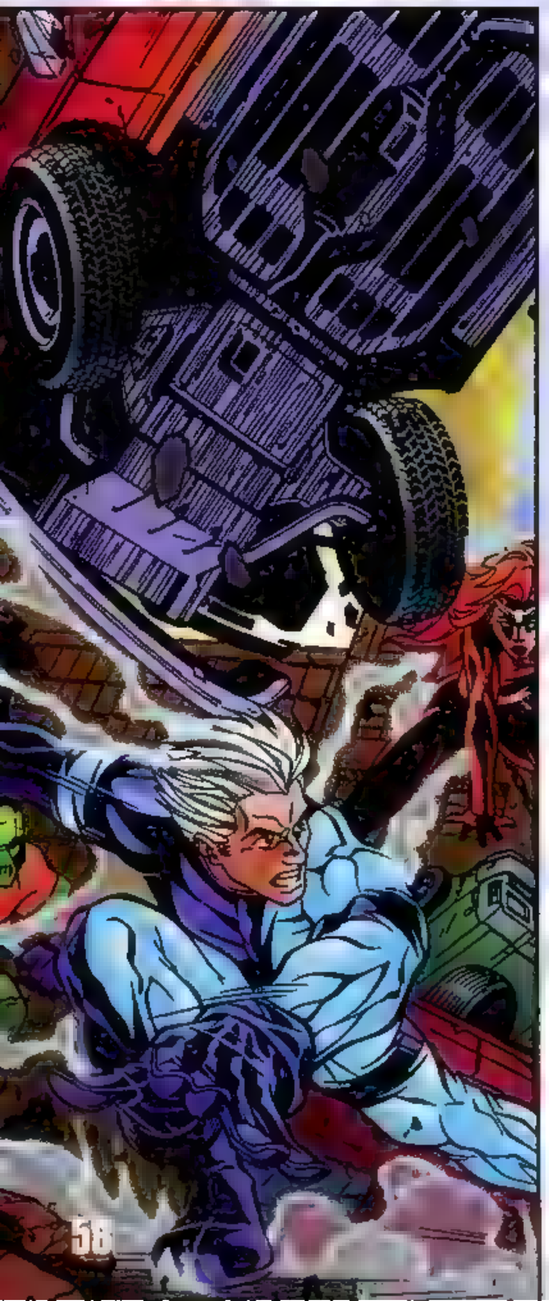
Access is back—and so is the war between the Marvel and DC Universes! From a confrontation in the "Days of Future Past" between the **X-Men** and the **Legion of Super Heroes** to an encounter with the novice **Batman** and a rookie **Daredevil**, Access continues to bounce uncontrollably through time! ***1.99***

WHAT IF? NO.104

STARRING THE SILVER SURFER

TOM VIRKAITIS/GREGG SCHIGIEL

What if the Impossible Man had attained the Infinity Gauntlet? With a tale spinning out of the INFINITY GAUNTLET limited series, writer **Tom Virkaitis** (HARI KARI) wrecks havoc upon the Marvel Universe when the ultimate prankster gains unlimited power! ***1.99***



ON SALE NOVEMBER 26

DEADPOOL NO.12

JOE KELLY/SHANNON DENTON/NATHAN MASSENGILL

"DROWNING MAN" PART 1 OF 2

The character-arc of the first year comes full circle as **Typhoid Mary**, **Zoe Culloden** and X-Force's **Siryn** return—and **Deadpool** begins to revert back to his old, nasty self! ***1.99***

ELEKTRA NO.14

LARRY HAMA/MIKE DEODATO JR./SCOTT KOBLISH

It's a special jump-on issue featuring the debut of new writer Larry Hama, an all-new direction and special guest-star Wolverine! The fallen angel's world is thrown upside down when she returns home to find **Kuroyama**, the Hand's deadliest assassin, waiting inside—holding **Nina's** still beating heart in his fist! ***1.99***

ON SALE NOVEMBER 26

MARVEL VISION NO.26

Editor Tim Tuohy is locked out, tied up and unable to prevent Assistant Editor Julio Soto from taking over MARVEL VISION #26! In the grand tradition of Marvel's Assistant Editors' Month, expect all-new, all-different features, interviews and fun stuff! Plus: the inside lowdown on X-MEN/STAR TREK II, KA-ZAR, pictures from Marvel's annual Halloween party, and much more! *1.99*

QUICKSILVER NO.3

TOM PEYER/CASEY JONES & ROB HAYNES/JASON MARTIN

Arkon has arrived on Earth as a result of the interdimensional chaos of HEROES REBORN: THE RETURN, and he's ready to destroy New York City in his quest to find his missing consort, **Thundra**! It's Pietro's baptism of fire as a leader of the Knights of Wundagore, but will they be enough to save a city? *1.99*

SILVER SURFER NO.135

J.M. DEMATTEIS/TOM GRUMMETT/MATT RYAN

Tom Grummett continues a four-part saga that's super for new readers! With the **Silver Surfer** lying in a coma near death, **Alicia Masters** is faced with a horrible choice: trust the unfathomable entity called **Scrier** to save the Sky Rider—or let the alien she's come to love die! *1.99*

SPIDER-MAN

ON SALE NOVEMBER 5

MARVEL TEAM-UP NO.5 STARRING SPIDER-MAN & A MYSTERY GUEST-STAR

TOM PEYER/DARICK ROBERTSON

Who is Spidey's tag team partner?! The secrets of the **Authority** are finally revealed as his agenda comes to light, imperiling **Spider-Man**—and his secret ally! *1.99*

THE SENSATIONAL SPIDER-MAN NO.23

TODD DEZAGO/MIKE WIERINGO/RICHARD CASE

Featuring the return of Doctor Strange—back in his Ditko-designed duds! Spidey and the Master of the Mystic Arts team up to battle their way through horrifying nether-realms released by the power-hungry **Technomancers**! *1.99*

ON SALE NOVEMBER 12

THE AMAZING SPIDER-MAN NO.430

TOM DEFALCO/STEVE SKROCE/BUD LAROSA

Part 1 of a two-part adventure guest-starring Carnage and the Silver Surfer! Call up the blood banks, because Carnage has escaped from Ravencroft! *1.99*

ON SALE NOVEMBER 19

SPIDER-MAN: THE VENOM AGENDA

LARRY HAMA/TOM LYLE

Spider-Man vs. Venom—let's get it on! The publisher of New York's *Daily Bugle* is not a man to mince words. But this time, **J. Jonah Jameson** has gone too far. It seems he's been digging too deep and asking too many questions about **Bastion**, the man who has taken out the **X-Men**. To halt any further investigation, the government's **Overreach Committee** sends in its prime agent: **Venom**! *2.99*

ON SALE NOVEMBER 19

PETER PARKER, SPIDER-MAN NO.87

HOWARD MACKIE/JOHN ROMITA JR./SCOTT HANNA

There's a New York crime war brewing—and only Spider-Man can stop it! ... *1.99*

ON SALE NOVEMBER 26

DAREDEVIL: FALL OF THE KINGPIN TRADE PAPERBACK

D.G. CHICHESTER/LEE WEEKS/AL WILLIAMSON

Available again! How did DD send Wilson Fisk packing? Collecting DAREDEVIL #297-300, this volume is a great lead-in to this month's KINGPIN one-shot. ... *12.95*

KINGPIN

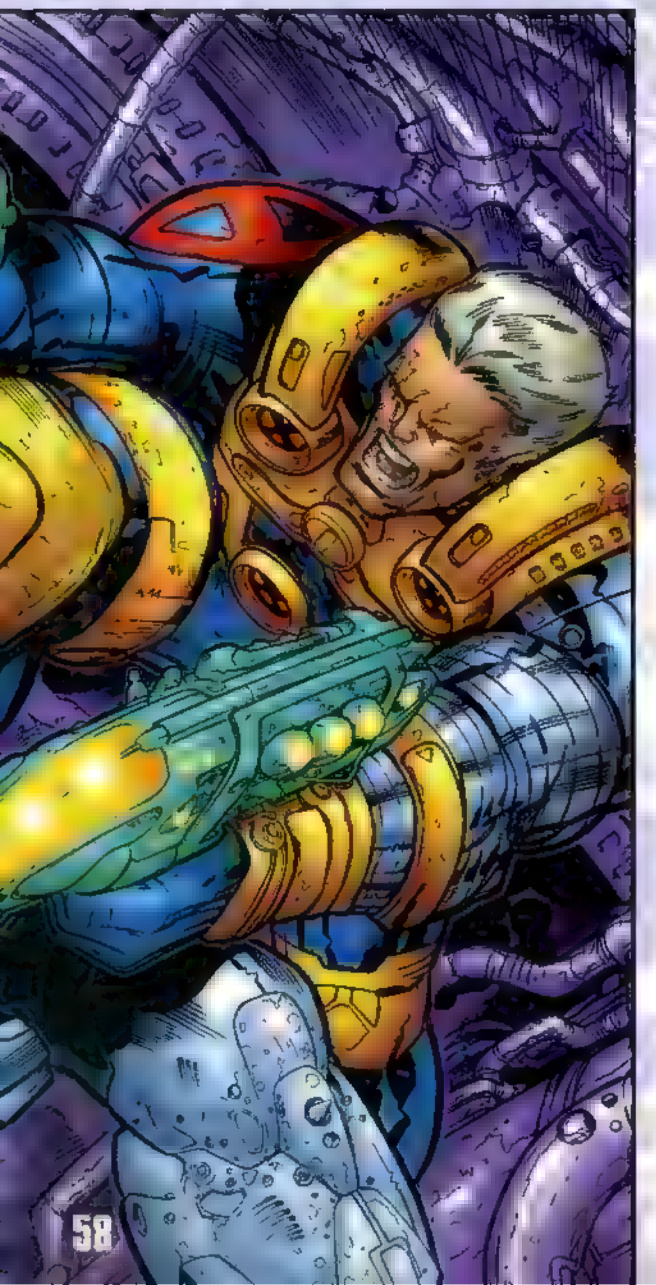
STAN LEE/JOHN ROMITA SR.

The creative team supreme unites once again to bring back a classic Marvel villain in this historic bookshelf one-shot! ... *5.99*

THE SPECTACULAR SPIDER-MAN NO.253

J.M. DEMATTEIS/LUKE ROSS/DAN GREEN

Special chock full o' villains issue! Norman Osborn pays a surprise visit to the Parker house! **Gibbon** and the **Grizzly**—our latest dynamic duo—are captured by the **White Rabbit**! Plus: meet **Professor Jonas Angst**, whose obsession with Spider-Man is about to take a deadly turn! All this, and an unexpected job offer for good ol' **Flash Thompson**! ... *1.99*



VENOM: FINALE NO.3 (OF 3)

COVER BY STEVE GEIGER

LARRY HAMA/MARK PAJARILLO/ROBERT JONES

This is it, the *final* issue of the *final* Venom limited series—a shocker that will reposition him as *the* most deadly foe of Spider-Man! It ain't over till it's over, but Eddie Brock may have reached that point! Hunted, hounded and pursued by everyone, Eddie must make a final, fatal choice—one that may spell the end of the Lethal Protector! ... *1.99*

X-MEN

ON SALE NOVEMBER 5

CABLE NO.50

WRAPAROUND COVER BY LADRONN & SCOTT HANNA

JAMES ROBINSON/LADRONN/SCOTT HANNA

Special milestone issue featuring new allies and new foes—some you never would have guessed! ... *2.99*

ON SALE NOVEMBER 5

MAVERICK NO.5

JORGE GONZALEZ/JIMMY CHEUNG/ANDREW PEPOY

Elena wants revenge against **Sabretooth**, and guess who's going to try to change her mind—**Maverick**! Guess who she's going to take out her aggressions on—the **Blob**! *1.99*

UNCANNY X-MEN NO.351

STEVE SEAGLE/ED BENES/TIM TOWNSEND

In the aftermath of her adrenaline-pumping introduction to the secret world of the X-Men, **Cecilia Reyes** wants nothing more than to return to her life as a medical resident in New York's Our Mother of Mercy Hospital. But when she returns to her old stomping grounds, she encounters some painful memories best left forgotten—and realizes that perhaps you truly can't go home again. *1.99*

WOLVERINE '97

JOHN OSTRANDER/LEONARDO MANCO

Hunted by **Volk**, an ex-KGB killer whose DNA has been spliced with that of a wolf, **Wolverine** must make a choice. Does he concentrate on saving his own life, or does he try to save his assassin's humanity from the beast within? Or does he try and do both? *2.99*

ON SALE NOVEMBER 12

GENERATION X NO.34

LARRY HAMA/STEVE HARRIS

Absolutely *the* most relevatory issue of GENERATION X ever! As the truth behind **M's** split begins to take shape, another mystery develops within the St. Croix family! The villanous **Emplate** dispatches his minions to collect his little sisters—giving rise to the question of how Marius St. Croix became Gen X's most dangerous enemy! *1.99*

WOLVERINE: DAYS OF FUTURE PAST NO.2 (OF 3)

JOHN FRANCIS MOORE/JOE BENNETT/JON HOLDREDGE

It is nearly two decades in the future—and the world is a very different place. North America is controlled by the **Sentinels** and their **National Security Force** led by—**Helmut Zemo**! **Magneto** and **Jubilee** have found the only man alive with the abilities to undertake the mission that could stop the wave of natural cataclysms assaulting the planet—but **Wolverine** has no idea who they are! *2.50*

X-FACTOR NO.141

HOWARD MACKIE/DUNCAN ROULEAU/ART THIBERT

The stunning conclusion to the **Xavier's Underground Enforcers** saga! **Shard's** transformation into a hologram interrupted her true mission, but now that she's recovered her memory, will she carry out her plan for the Holocaust of the future?! *1.99*

X-MAN

BEN RAAB/TERRY DODSON

X-Man stars in a tale of gothic horror in his very first bookshelf! Nate makes his way to Transylvania after encountering a bizarre Gypsy woman in Washington Square Park with an ominous portent about his life and death—and quite possibly his salvation from his own life-threatening mutant powers! *5.99*

ON SALE NOVEMBER 19

EXCALIBUR NO.116

BEN RAAB/MELVIN RUBI/ROB HUNTER

With **Nightcrawler** missing, **Colossus** leads Excalibur on the hunt to find their missing teammate. But finding Kurt Wagner and rescuing him are two different things—especially when the team finds him surrounded by the Shi'ar **Sidrian Hunters**.t *1.99*

WOLVERINE: DOOMBRINGER

DOUG MOENCH/MICHAL DUTKIEWICZ/JIMMY PALMIOTTI

You want Wolverine with adamantium? You got it! In an adventure that stretches from the seedy bars of Madripoor to the forgotten jungles of Thailand, Logan must join forces with his hated rival—the **Silver Samurai**—to stop the ancient threat of **Doombringer**, the One Who Walks Between Worlds! *5.99*

ON SALE NOVEMBER 19

X-MAN NO.34
TERRY KAVANAGH/ROGER CRUZ

After his public victory over **Jackknife**, Nate's riding high as his popularity at Washington Square Park is catapulted to even greater levels. ***1.99***

X-MEN NO.71
JOE KELLY/CARLOS PACHECO/ART THIBERT

With **Cyclops** recuperating from the injuries he incurred during Operation: Zero Tolerance, **Phoenix** decides that the best place for him just may be away from the team he co-founded. ***1.99***

ON SALE NOVEMBER 26

BISHOP: XAVIER'S SECURITY ENFORCER NO.1 (OF 3)
JOHN OSTRANDER/STEVE EPTING

An all-new limited series featuring never-before-revealed information concerning **Bishop**, the X-Men's time-tossed warrior! ***2.50***

KITTY PRYDE: AGENT OF S.H.I.E.L.D. NO.2 (OF 3)
LARRY HAMA/JESUS REDONDO/SERGIO MELIA

It's *Speed* on the S.H.I.E.L.D. Helicarrier! Alright, **Kitty**, pop quiz: you've got **Ogun**, your former teacher, after your soul; **Wolverine**, your former mentor, tearing around S.H.I.E.L.D.'s flying battleship on a motorcycle; **Lockheed**, your former pet dragon, back in the land of the living; and **Rigby**, a new love interest, after your heart. What do you do? ***2.50***

NEW MUTANTS NO.3 (OF 3)
BEN RAAB/BERNARD CHANG

Has **Karma** lost her mind?! It certainly looks that way when she takes possession of both the past and present versions of the New Mutants and befriends **Mikhail**—the mad mutant last seen in the STORM limited series! ***2.50***

WOLVERINE NO.120
WARREN ELLIS/LEINIL FRANCIS YU/EDGAR TADEO

Guest-writer Warren Ellis continues a four-part, action-packed extravaganza! Twenty years ago, the man named Logan prevented the world's deadliest assassin from murdering Hong Kong's most influential man. Now, **"The White Ghost"**—long thought dead—has returned to enact revenge on **Wolverine**! ***1.99***

X-FORCE NO.73
JOHN FRANCIS MOORE/ADAM POLLINA/MARK MORALES

X-Force across America continues! Next stop: New Orleans! In a city filled with ancient evil, modern temptations and Guilds of Thieves and Assassins, what kind of trouble can a handful of genetically-gifted teens get into? ***1.99***

MARVEL PRESENTS

ON SALE NOVEMBER 5

STAR TREK®: VOYAGER™ NO.13

LAURIE SUTTON/TERRY PALLOT/AL MILGROM

STAR TREK: VOYAGER gains a new art team—and the crew loses a teammate! Desperately needing an element that can recharge the ship's systems, the crew beams down to a world with floating cities. There, Tom gets separated from the crew and has to face an illegal mining operation—alone! *1.99*

ON SALE NOVEMBER 12

STAR TREK: DEEP SPACE NINE® NO.14

ANDY MANGELS & MIKE MARTIN/TERRY PALLOT/AL MILGROM

Why do **Klingons** and **Tribbles** hate each other? That's what **Dax**, **Bashir**, **O'Brien** and **Odo** try to figure out over a few drinks in Quark's bar! Taking place right after the "Trials and Tribblations" TV episode, it's a tale of Tribbles, Tribbles and, oh yeah, more Tribbles! *1.99*

ON SALE NOVEMBER 19

MIGHTY HEROES™

SCOTT LOBDELL/RURICK TYLER/LARRY MAHLSTEDT

TV's silly '60s super heroes are back! Produced in 1967 as part of the Terrytoons line-up that included *Mighty Mouse*, the **Mighty Heroes** chased villains and generated laughs for one fun-filled season on TVs across America. Now, after years of "grim and gritty" comic book characters who are claustrophobic, alcoholic and sloppy dressers, readers are primed for a refreshing burst of buffoonery! *2.99*

STAR TREK®: STARFLEET ACADEMY™ NO.14

CHRIS COOPER/CHRIS RENAUD/ANDY LANNING

She's evil! She's violent! She's crazed! She's **T'Priell**—the Vulcan whose secret Romulan side is taking over! In part 1 of a three-part shocker, T'Priell kidnaps the **Omega Squad**—then whisks them off to Romulus! *1.99*

ON SALE NOVEMBER 26

DOCTOR WHO NO.259

VARIOUS

The official, full-color photo magazine featuring interviews, articles and comics celebrating the many lives of the legendary Doctor Who! *5.99*

STAR TREK®: EARLY VOYAGES™ NO.12

DAN ABNETT & IAN EDGINTON/MICHAEL COLLINS/GREG ADAMS

It's changes aplenty when **Number One** is offered the command of another ship and **Engineer Grace** gets a new, feisty assistant! Then things really get complicated when **Colt** and **Tyler** go off-ship and pick up some future-revealing orbs. *1.99*

STAR TREK®: UNLIMITED NO.7

WRAPAROUND PAINTED COVER BY VINCE EVANS
DAN ABNETT & IAN EDGINTON/RON RANDALL & TOM MORGAN/ART NICHOLS & SCOTT HANNA

Who's the better Captain: Kirk or Picard? Find out here! Q and **Trelane** decide to answer the age-old question as only they can! Their solution: switch around their respective Captains! That's right, in this issue you'll see **James T. Kirk** in charge of the all-new Enterprise NCC-1701-E while **Jean-Luc Picard** takes command of the original Enterprise—and meets **Data's** predecessor, **Spock**! *2.99*

MARVEL STUFF

Illusive Concepts

INCREDIBLE HULK WALL SCULPTURE

Hulk smash! Each sculpture is individually cast from a master sculpt created by designer Mario Chido and hand-finished in eight colors. Limited to just 5,000 pieces, and measuring 23" x 30 1/2" x 15" and weighing 20-25 lbs., each sculpture includes an individually engraved and numbered brass plaque, a signed certificate of authenticity and a descriptive color brochure.

Suggested Retail Price $350.00

Applewood Books

SPIDER-MAN LIMITED EDITION SET

In celebration of the 35th anniversary of Spider-Man and the 75th birthday of Spider-Man's co-creator, Stan Lee, Applewood Books presents this collector's boxed set. Limited to 2,500 copies, the collectible box includes a hardcover facsimile reproduction of AMAZING FANTASY #15 (featuring the first appearance of Spider-Man), a collectible die-cut CD featuring a reading of the story by Stan Lee as well as an interview and a special commemorative ring. (Diamond Item # JUL972019)

Suggested Retail Price $100.00

NEXT MONTH #24 SHIP SHAPE

SHIPPING NOVEMBER 5, 1997

CABLE NO. 50	PG 58
DAREDEVIL NO. 371	PG 54
FANTASTIC FOUR NO. 1	PG 54
GOLDEN AGE OF MARVEL	PG 54
KA-ZAR NO. 9	PG 54
MARVEL MASTERWORKS FANTASTIC FOUR	PG 54
MARVEL TEAM-UP NO. 5	PG 57
MAVERICK NO. 5	PG 59
MOON KNIGHT NO. 1 (OF 4)	PG 54
SENSATIONAL SPIDEY NO. 23	PG 57
STAR TREK: VOYAGER NO. 13	PG 61
UNCANNY X-MEN NO. 351	PG 59

SHIPPING NOVEMBER 12, 1997

ALPHA FLIGHT NO. 6	PG 54
AMAZING SPIDER-MAN NO. 430	PG 57
CONAN: THE USURPER NO. 2	PG 55
STAR TREK: DS9 NO. 14	PG 61
GENERATION X NO. 34	PG 59
GHOST RIDER NO. 92	PG 55
JOURNEY MYSTERY NO. 516	PG 55
MARVEL ADVENTURES NO. 10	PG 55
MIGHTY HEROES	PG 61
SON OF ORIGINS TPB	PG 55
WOLVERINE: DAYS OF FUTURE	PG 59
X-FACTOR NO. 141	PG 59
X-MAN	PG 59

SHIPPING NOVEMBER 19, 1997

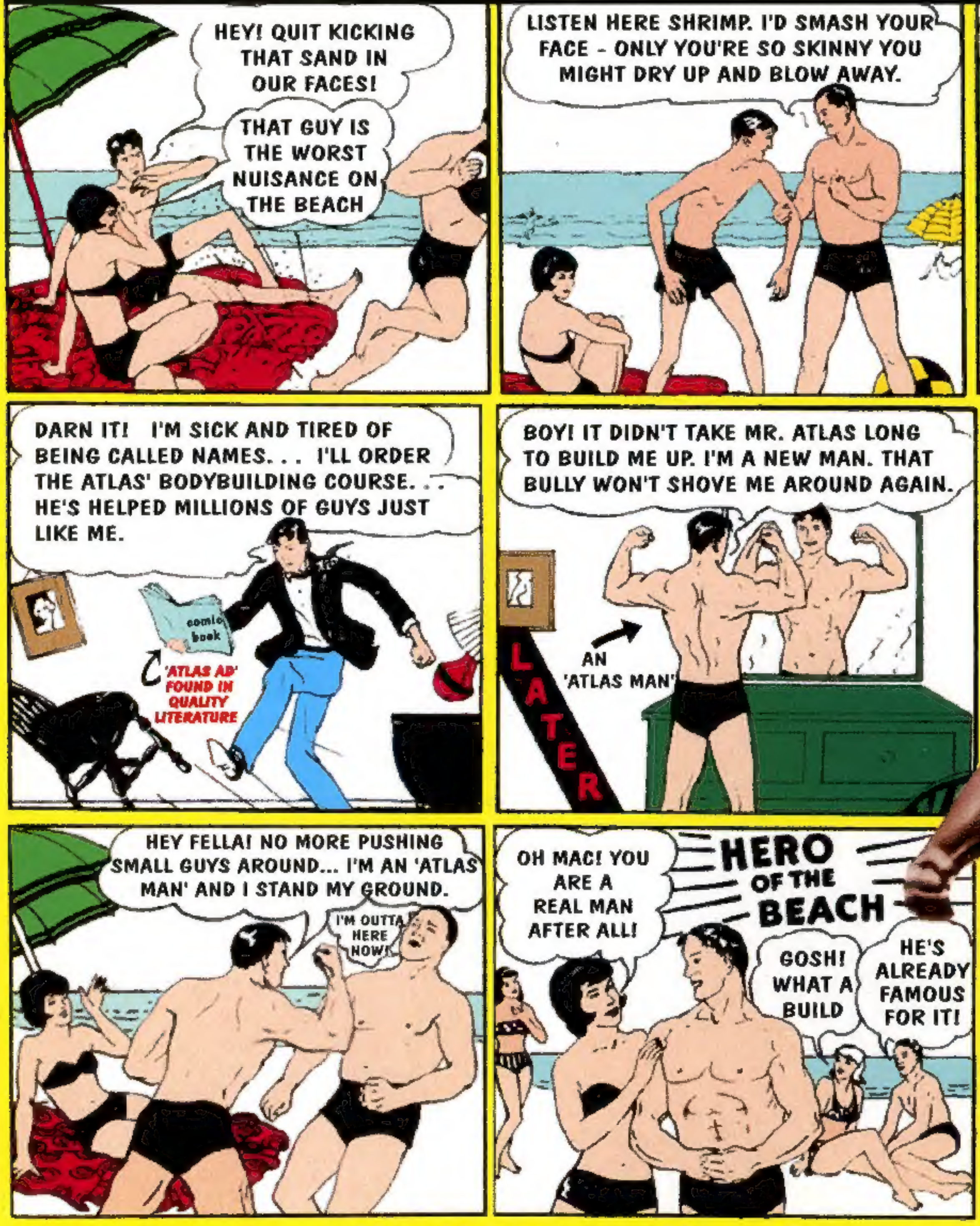
BEST OF MARVEL 1997	PG 55
CAPTAIN AMERICA NO. 1	PG 55
CAPTAIN AMERICA: OPERATION	PG 55
EXCALIBUR NO. 116	PG 59
HEROES FOR HIRE NO. 7	PG 56
INCREDIBLE HULK NO. 460	PG 56
MARVEL MASTERWORKS THE AVENGERS	PG 56
PETER PARKER, SPIDEY NO. 87	PG 58
SPIDER-MAN: VENOM AGENDA	PG 57
STAR TREK: STARFLEET NO. 14	PG 61
THUNDERBOLTS NO. 10	PG 56
UNLIMITED ACCESS NO. 2 (OF 4)	PG 56
WHAT IF? NO. 104	PG 55
WOLVERINE: DOOMBRINGER	PG 59
X-MAN NO. 34	PG 60
X-MEN NO. 71	PG 60

SHIPPINGNOVEMBER 26, 1997

BISHOP: XSE NO. 1 (OF 3)	PG 60
DAREDEVIL FALL KINGPIN	PG 58
DEADPOOL NO. 12	PG 56
DOCTOR WHO NO. 259	PG 61
ELEKTRA NO. 14	PG 56
GAMBIT NO. 3 (OF 4)	PG 60
KINGPIN	PG 58
KITTY PRYDE NO. 2 (OF 3)	PG 60
MARVEL VISION NO. 26	PG 57
NEW MUTANTS NO. 3 (OF 3)	PG 60
QUICKSILVER NO. 3	PG 56
SILVER SURFER NO. 135	PG 56
SPECTACULAR SPIDEY NO. 253	PG 58
STAR TREK: EARLY NO. 12	PG 61
STAR TREK: UNLIMITED NO. 7	PG 61
VENOM: FINALE NO. 3 (OF 3)	PG 58
WOLVERINE NO. 120	PG 60
X-FORCE NO. 73	PG 60

- X-FORCE #75
- MORE HEROES RETURN
- CHRIS BACHALO TAKES ON THE X-MEN
- DOUG MOENCH AND THE NEW MOON KNIGHT
- CONAN: THE USURPER
- J.M. DEMATTEIS AND SPIDER-MAN
- GLENN FABRY'S TIME SLIP
- BEAST FILES, MARVEL CHRONICLES AND MORE!

Hey Fellas, Ever Been Called . . .
"Skinny", "Loser", "Scrawny", or "Fat"
Charles Atlas Is Here To Change All That!



Charles Atlas®

"The World's Most Perfectly Developed Man"

I WAS CALLED THOSE NAMES TOO!

That's right fellas, I understand how it feels to be called those names. I was a skinny "97-pound weakling." I was so ashamed of my scrawny body that I dreaded being seen in a swim suit or going to the gym. The girls wouldn't look at me and the guys gave me no respect. That all changed for me, and I'll change it for you. I'll make you an **"Atlas Man."** You'll have strong muscles, confidence and power from within.

I'll Give You The Results To Stop The Insults!

I discovered the secrets of **"Dynamic-Tension®"**, which worked wonders on me and developed my body fast. I was then transformed into a dynamo and awarded the title of **"The World's Most Perfectly Developed Man."**

I CAN BUILD YOUR BODY into a handsome powerhouse of strength and vitality - without weights, expensive machines or gadgets.

You'll receive the complete Atlas' Bodybuilding Course and System on strength, health and nutrition. My course will make you a new man.

I have helped millions of others like yourself become real he-men in double-quick time. I'll do the same thing for you. So don't wait a week - a month or a year. Don't delay, order today!

5 FREE GIFTS!

If you act now, in addition to my complete course, you will also get these five valuable outline courses.

- BOXING
- KARATE
- WRESTLING
- HAND BALANCING
- FEATS OF STRENGTH

Charles Atlas
P.O. Box "D", Dept M1
Madison Square Station
New York, NY 10159

Dear Mr. Atlas: Here's the kind of Body I Want:

☐ A Big Chest ☐ Strong Arms ☐ Energy & Stamina
☐ Powerful Legs ☐ Broad Shoulders ☐ Magnetic Personality

Send me absolutely FREE a copy of your famous brochure showing how "Dynamic-Tension®" can make me a new man. Packed with photographs, answers to vital health questions and valuable advice. This does not obligate me in any way.

Name ______ Age ______

Address ______

City ______ State ______ Zip ______

Charles Atlas, Ltd.
P.O. Box D, Madison Square Station
New York, NY 10159
© 1997 Charles Atlas, Ltd.

visit the Charles Atlas® web site @
www.charlesatlas.com

The Surgeon General has determined that lack of physical exercise is detrimental to your health.

MVL0797A

WARNING:

CONSUMPTION OF THIS TASTY BITE-SIZED COMBINATION SNACK MAY CAUSE SUPER HULK STRENGTH, ULTRA-HYPER SENSI-TIZED HEARING AND SPIDERLIKE BEHAVIOR.

Spider-Man, Hulk: TM & © 1997 Marvel Characters, Inc. ©Mars Incorporated 1997

CHEE•TOS, CHESTER CHEETAH and character, and DANGEROUSLY CHEESY are trademarks used by Frito-Lay, Inc. ©1997 Recot, Inc.